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ಕರ್ನಾಟಕ ರಾಜ್ಯ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾಲಯ
ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು ೫೭೦ ೦೦೬

KARNATAKA STATE OPEN UNIVERSITY
Manasagangotri, Mysore - 570 006

M.A. (FINAL)

SANSKRIT
- ENGLISH MEDIUM

046

RĀMĀYAṆA - 1

COURSE - 7

BLOCK - 12

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ಉನ್ನತ ಶಿಕ್ಷಣಕ್ಕಾಗಿ ಇರುವ ಅವಕಾಶಗಳನ್ನು ಹೆಚ್ಚಿಸುವುದಕ್ಕೆ ಮತ್ತು ಶಿಕ್ಷಣವನ್ನು ಪ್ರಜಾತಂತ್ರೀಕರಿಸುವುದಕ್ಕೆ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ ವ್ಯವಸ್ಥೆಯನ್ನು ಆರಂಭಿಸಲಾಗಿದೆ.

ರಾಷ್ಟ್ರೀಯ ಶಿಕ್ಷಣ ನೀತಿ 1986

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.....ವಿದ್ಯಾಕಾಂಕ್ಷಿಗಳನ್ನು ಜ್ಞಾನ ಸಂಪಾದನೆಗಾಗಿ ಕಲಿಕಾ ಕೇಂದ್ರಕ್ಕೆ ಕೊಂಡೊಯ್ಯುವ ಬದಲು, ಜ್ಞಾನ ಸಂಪತ್ತನ್ನು ವಿದ್ಯೆ ಕಲಿಯುವವರ ಬಳಿ ಕೊಂಡೊಯ್ಯುವ ವಾಹಕವಾಗಿದೆ.

ಡಾ. ಕುಳಂದೈಸ್ವಾಮಿ

"The Open University system makes use of Multimedia in distance education system.
..... it is vehicle which transports knowledge to the place of learners rather than transport to the place of learning.

Dr. Kulandai Swamy

ವಿಶ್ವಮಾನವ ಸಂದೇಶ

ಪ್ರತಿಯೊಂದು ಮಗುವು ಹುಟ್ಟುತ್ತಲೇ - ವಿಶ್ವಮಾನವ. ಬೆಳೆಯುತ್ತಾ ನಾವು ಅದನ್ನು 'ಅಲ್ಪ ಮಾನವ'ನನ್ನಾಗಿ ಮಾಡುತ್ತೇವೆ. ಮತ್ತೆ ಅದನ್ನು 'ವಿಶ್ವಮಾನವ'ನನ್ನಾಗಿ ಮಾಡುವುದೇ ವಿದ್ಯೆಯ ಕರ್ತವ್ಯವಾಗಬೇಕು.

ಮನುಜ ಮತ, ವಿಶ್ವ ಪಥ, ಸರ್ವೋದಯ, ಸಮನ್ವಯ, ಪೂರ್ಣದೃಷ್ಟಿ ಈ ಪಂಚಮಂತ್ರ ಇನ್ನು ಮುಂದಿನ ದೃಷ್ಟಿಯಾಗಬೇಕಾಗಿದೆ. ಅಂದರೆ, ನಮಗೆ ಇನ್ನು ಬೇಕಾದುದು ಆ ಮತ ಈ ಮತ ಅಲ್ಲ; ಮನುಜ ಮತ. ಆ ಪಥ ಈ ಪಥ ಅಲ್ಲ; ವಿಶ್ವ ಪಥ. ಆ ಒಬ್ಬರ ಉದಯ ಮಾತ್ರವಲ್ಲ; ಸರ್ವರ ಸರ್ವಸ್ತರದ ಉದಯ. ಪರಸ್ಪರ ವಿಮುಖವಾಗಿ ಸಿಡಿದು ಹೋಗುವುದಲ್ಲ; ಸಮನ್ವಯಗೊಳ್ಳುವುದು. ಸಂಕುಚಿತ ಮತದ ಆಂಶಿಕ ದೃಷ್ಟಿ ಅಲ್ಲ; ಭೌತಿಕ ಪಾರಮಾರ್ಥಿಕ ಎಂಬ ಭಿನ್ನದೃಷ್ಟಿ ಅಲ್ಲ; ಎಲ್ಲವನ್ನು ಭಗವದ್ ದೃಷ್ಟಿಯಿಂದ ಕಾಣುವ ಪೂರ್ಣದೃಷ್ಟಿ.

ಕುವೆಂಪು

Gospel of Universal Man

Every Child, at birth, is the universal man. But, as it grows, we turn it into "a petty man". It should be the function of education to turn it again into the enlightened "universal man".

The Religion of Humanity, the Universal Path, the Welfare of All, Reconciliation, the Integral Vision- these *five mantras* should become View of the Future. In other words, what we want henceforth is not this religion or that religion, but the Religion of Humanity ; not this path or that path, but the Universal Path : not the well-being of this individual or that individual, but the Welfare of All : not turning away and breaking off from one another, but reconciling and uniting in concord and harmony ; and, above all, not the partial view of a narrow creed, not the dual outlook of the material and the spiritual, but the Integral Vision of seeing all things with the eye of the Divine.

Kuvempu

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ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು-೫೭೦ ೦೦೬

रामायणम्-१

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प्रस्तावना

प्रियाः संस्कृतविद्यार्थिनः

अस्मदीयकर्णाटकराज्यमुक्तविश्वविद्यानिलयस्य स्नातकोत्तरशिक्षणविभागे अन्तिमवर्षस्य संस्कृतकक्ष्यां प्रवेष्टृभ्यः भवद्भ्यः सर्वेभ्यः हार्दं सुस्वागतं व्याहरामि।

जगतीतलस्य प्राचीनतमभाषासु अग्रिमपङ्क्तौ विराजमाना संस्कृतभाषा अद्वितीयत्वेन वर्तते। वैदिकसंस्कृतं लौकिकसंस्कृतमिति संस्कृतं द्विधा विभक्तमस्ति। क्रिस्तपूर्वकाले वेदेषु दृश्यमानेयं भाषा क्रिस्तपूर्वपञ्चमशतके काव्यस्वरूपमलभत इति विदग्धाः विद्वांसः वदन्ति। उत्तरोत्तरकाले संस्कृतभाषासौ उन्नतशिक्षण-शासन-लेखन-काव्यादिषु सततं समुपयुज्यमाना सती सर्वत्र व्याप्तासीत्। विश्वस्य प्राचीनतमभाषासु संस्कृतभाषैव प्रप्रथमा इति भाषाविदः विमर्शकाश्च कथयन्ति। प्रायः लोके पञ्चसहस्र-वर्षाधिकम् इतिहासं लब्धवती संस्कृतादन्या भाषा एकापि नास्ति।

चत्वारो वेदाः विविधानि शास्त्राणि रामायण-महाभारतनामकादीतिहासाः अष्टादशपुराणानि-उपपुराणानि षड्दर्शनानि अनेकानि काव्यानि शास्त्र-व्याख्यानानि प्रशस्तयः शासनानि चाटुपद्यानि सुभाषितानीत्येवं रीत्या विविधप्रकारेषु निबद्धाः कृतयः संस्कृतवाङ्मये भूरि विलसन्ति। एतेषां परिचयः पाठ्यक्रमानुरोधेन यथावकाशं कारयिष्यते। संस्कृते विशेषाध्ययनार्थं गहनतमसंशोधनार्थं च युष्माकं सज्जीकरणमेव स्नातकोत्तरशिक्षणस्य मुख्यः उद्देशः।

आसु अन्तिमवर्षस्य कक्ष्यासु यूयं वेदसूक्तानि उपनिषदं-भगवद्गीतां वैदिकसाहित्यचरित्रं कौटलीयम्-अर्थशास्त्रम् याज्ञवल्क्यस्मृतिं वाल्मीकिरामायणे सुन्दरकाण्डस्य कांश्चन सर्गान् प्रबन्धलेखनानि वैयाकरणसिद्धान्तकौमुद्यां समासप्रकरणं भाषाशास्त्रम् आनन्दवर्धनस्य ध्वन्यालोकं मम्मटस्य काव्यप्रकाशं प्राचीना-र्वाचीनालङ्कारिकाणां परिचयं भारतीय-पाश्चात्यसाहित्यविमर्शयोः तुलनात्मकमध्ययनं च करिष्यथ।

युष्माकं स्वाध्यायसुलभाय स्वयंबोधनपद्धत्या (SIM) उपर्युक्तविषयेषु पाठाः विशिष्टरूपेण विद्वद्भिः आरचितास्सन्ति। अनेके विद्वांसः एतान् पाठान् महता परिश्रमेण सज्जीकृतवन्तः तेषां साहाय्यं सकार्तज्ञं संस्मरामि।

यूयं सर्वे एतान् सम्यगधीत्य एतेषु विषयेषु विशिष्टं ज्ञानं सम्पादयत इत्याशासे। "श्रद्धयाग्निः ज्ञानं समिध्यते" इति वेदवाण्यनुसारात् युष्माभिः श्रद्धाकृतमध्ययनं फलप्रदं यशःप्रदं च भूयादिति मदीयः आशयः। शुभं भवतु।

जीयात् गीर्वाणभारती

डा.एन्. राधाकृष्ण भट्
संस्कृतविभागाध्यक्षः
कर्णाटकराज्य-मुक्तविश्वविद्यानिलयः
मानसगङ्गोत्री, मैसूरु

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Block Objectives

In this block you will be able to understand the Vālmikī Rāmāyaṇa's place in Sanskrit literature, greatness and popularity and its poetic beauty. You will also be able to understand the textual portion from sargas 1 to 8.

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Unit-1

VĀLMĪKĪ RĀMĀYAṆAM SUNDARAKĀṆḌAḤ

1.1 Introduction

1.2 The Greatness of Vālmīki Rāmāyaṇa

1.3 Rāmāyaṇa as an epic

1.4 Rāmāyaṇa as a Kāvya

1.5 Rāmāyaṇa as religious work

1.6 Date of Rāmāyaṇa

1.7 Poetic style of Vālmīki

1.8 Vālmīki Rāmāyaṇa Sundarakāṇḍa :

1.9 The Significant of the name Sundarakāṇḍa

1.10 Self Check Questions

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Unit-1

VĀLMĪKĪ RĀMĀYAṆAM SUNDARAKĀṆḌAḤ

1.1 Introduction

Vālmīki's Rāmāyaṇa is considered as one of the great epics of India. The other one is Mahābhārata. The Rāmāyaṇa of Vālmīki, the first national epic of India, embodying the living traditions, aptitudes, idea, myths and symbols of hoary epoch, is invaluable as a repository of ancient culture and civilization. It is regarded as Ādikāvya (the first poetical composition) of classical Sanskrit and the great writer Vālmīki is considered as Ādikavi; it is first among the poems not only from the stand point of view of time but also from the stand point of excellence. Vālmiki Rāmāyaṇa has universal appeal, because its theme is human nature and human conduct which are of perpetual interest. According to Macdonell" probably on work of world literature secular in its origins, has ever produced profound an influence on the life and thought of the people as the Rāmāyaṇa. From the beginning it has influenced the religious thought and the literary production of India. It has given rise to the best literature in all the regional languages of India.

Vālmiki - Rāmāyaṇa is a popular literary work in India. When it became popular its great ideas and morals won men's reverence Rāma, the hero of the poem, who was first conceived as a king and noble hearted hero, was

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gradually looked upon as an incarnation of God. Rāmāyaṇa thus became a religious book recording the story of Rāma's divine incarnation. Centuries have passed and the Rāmāyaṇa has turned out to be more a religious book than a poem. The Rāmāyaṇa today is thus a poem teaching Sanātana Dharma in a beautiful manner. However, all will admit that it is also a great poem.

1.2 The Greatness of Vālmīki Rāmāyaṇa

Vālmīki Rāmāyaṇa is traditionally known as Ādikāvya, the first among the poems, chronologically and from the stand point of merit and excellence. It has the greatest appeal among the people of India from the time immemorial. The entire Indian literature is highly indebted to Vālmīki for the creation of Rāmāyaṇa. Divested of its accretion and exuberance the Rāmāyaṇa of Vālmīki is one of the most fascinating and at the same time most elevating poems that have ever been written in any language (C.V.Vaidya, The Riddle of Rāmāyaṇa). It is indeed so charming and sublime that it has been translated into most of the Indian as well as foreign languages also e.g. Faizi into Persian, by Griffith into English and others Rāmāyaṇa is one of the source books for the poets of India. It may be noted that it has given rise to the best literature in all the regional languages of India. Its study occupies unique place in the history of Indian Literature, and remains quite fascinating even to this day. It is undoubtedly a gem of a poem.

Adikavi Vālmīki is praised by Prof. M. Hiriyanna as '

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the morning -star of Indian classical song'. The simplicity and greatness of Rāmāyaṇa have attracted the attention of the whole world and hence it is considered as one of the greatest epics. Sir Monier Williams in Indian Wisdom writes " there are in the whole range of worlds literature few more charming poems than Vālmīki Rāmāyana. The classical purity, the clearness and simplicity of its style, the exquisite touches of the rare poetic feeling with which it abounds, its graphic description of its heroic incidents, and of natures grandest scenes, the deep acquaintance it displays with the conflicting workings and the most refined emotions of the human heart all entitle it to rank among the most beautiful compositions that have appeared at any period or any country. " The people of India like this poem very much. M. Winternitz writely remarks " It is a true popular epic, just like Mahābhārāta, because like the latter, it has become the property of the whole Indian people and as scarcely any other poem in the entire literature of the world, has influenced the thought and the poetry of the nation for centuries. Thus it is one of the ideal poems of the world. In the introduction of the epic, it is said that Brahma predicted that the story of Rāma would last as long as the mountainous stand and rivers flow in this world.

यावत्स्थास्यन्ति गिरयः सरितश्च महीतले ।
तावद्रामायणकथा लोकेषु प्रचलिष्यति ॥ Rāma 12-36

This is the glory of the epic.

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1.3 Rāmāyaṇa as an epic

The Sanskrit equivalent for the English word 'Epic' is generally taken to be 'Itihasa'. The derivation of the word Itihāsa is given thus :

इति हेत्यव्ययम् पारम्पर्योपदेशाभिदायि तस्यासनम् आसः
अवस्थानमेतेष्विति इतिहासाः पुरावृत्तानि ।

The word Itihāsa means ancient occurrence, the account of which is handed down traditionally from one generation to another. It is defined as containing ar account of ancient occurrences and instructions about the fourfold pursuits of existence, viz ; Dharma, Artha, Kāma and Mokṣa. Itihasa are accounts of ancient occurrence (पुरावृत्त) and so could not be treated as myths or fictions. In the later Vedic texts, Itihāsa and Purāna are very frequently enumerated besides the Vedas and are actually called as fifth Veda.

Rāmāyaṇa fulfils the character of an epic and Kāvya at the same time. According to Arnold " The Subject of an epic poem must be some one great complex action. The principal personages must belong to the high places of society and must be also heroes dignity befitting the subject. The epic is developed by a mixture of dialogue, soliloquy and narration. This entirely applies to the Rāmāyaṇa as well as the Mahābhārata, the two great national epics of India. Winteritz says, " While the Mahābhārata in its present form can scarcely be called an actual epic, the Rāmāyaṇa, even in the form which we have it today, is still a fairly unified heroic poem. It has become a popular epic at the hands of the people of India.

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It is the popular literary work and more than that it is held in great veneration by the Hindus. The pious-minded people make a daily recitation of it. High and low, prince and peasant, nobleman, merchant and artisan, princes and sheperdness all are quite - familiar with the characters and stories of the great epic. Rāmāyaṇa towers all other Sanskrit poems in appeal and imagination. It has gained the fame which no other work has to it's credit. It is in a special sense the supreme representative poem of India.

People of India regard Rāmāyaṇa of Vālmiki as highest peaks in the Himalaya of India's cultural achievement. The representative character of the poem fulfils in poet's vision of the unity of India. He had a clear vision not only the geographical unity of India but also her cultural and political unity. It is said in the poem that the entire earth belonged to the kings of the solar race. There are many other points in Rāmāyaṇa in support of the representative character such as individual social and religious customs of Hindu society which are true even today.

1.4 Rāmāyaṇa as a Kāvya :

Vālmīki Rāmāyaṇa has always looked upon as the first and the foremost Mahākāvyā in Sanskrit literature. It is called as Ādikāvya and Vālmīki as Ādikavi. Perhaps the very definition of a Māhākavya has been evolved in India from this first and superb type, as in Western poetics the definition of an epic poem has been evolved on the basis of Illiad. A Mahākāvya, according to Sanskrit poeticians,

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aught to contain descriptions of seasons of Sunset and Sunrise, of cities and forests, of the march of armies and battles etc. The Rāmāyaṇa contains the most splendid descriptions of these and served as a model to later Sanskrit poets in the composition of their Mahākāvyas. It is distinguishing by three characteristics ; namely, simplicity, depth and correctness. Simplicity and depth are indeed two things which can rarely combined. Later Mahākāvyas are distinguished by dignity of expression but they have attained it at the expenses of perspecuity. The reader is charmed and pleased by the sound, he has to stop and ponder over the letters before he gets at the meaning. It is not so in the case of Rāmāyaṇa. Its unique popularity is due to the characters, style, characterisation, description and the innumerable memorable sayings which it contains. C. V. Vaidya says : " Rāmāyaṇa is more lyrical than any other epic. Properly speaking it is mixture of heroic and lyrical poetry. It records the great action of an individual hero and is told in rapid impassioned verse ". In this four fold aspects of an epic poem, namely. The fables, the characters, the sentiments and the language are present. The subject -matter is well suited to a lyric poem, The hero is a man of spotless character of inestimable qualities and of great powers. It is difficult to enumerate his qualities which endeared him to his subjects. Sītā was a deserving wife to whom Rāma was a husband worthy of her.

The Sentiments which the poet has put in the mouth of his characters are such as would sustain the ideal characteristics which he has assigned to them. There is not a single sentiment which breathes anything but the

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highest feelings. There are many instances of such noble sentiments with regard to every character. For instance, Sītā is an ideal Hindu woman. Her devotion and chastity have been the life springs which have fed the mute love and contents so characteristic of Hindu wives for these thousands of years.

Vālmīki is almost unsurpassed in the development of pathos. Tragic poetry attempts to carry our feelings to the highest point of sublime pathos ; so much so we feel ourselves enchanted by the very intensity of pain in Ayodhyākānda, there are many illustrations of this highly intensified pathos. C. V. Vaidya writes "Powerful and sublime as Vālmiki is in the deliniation of ideal human characters and the development of pathos, he is unsurpassed by an Sanskrit poet in the description of natural scenery" (The Riddle of The Rāmāyaṇa) All the six seasons of India have been most eloquently described by Vālmīki. Vālmīki describes nature with vivacity and minuteness. Svabāvokti is a figure of speech which Valmīki uses with perfection. He is also equally powerful in conceiving and describing sublime scenes. Sundarakānda contains some such descriptions.

The language of Vālmiki is simple and easy. Being impassioned and full of alternative sound, it is well suited to a lyric poem. The sublime thoughts and emotions make us forget all other things. Such is the art of Vālmiki who composed the epic.

The Rāmāyaṇa is considered the first and the best poetical work in India which has supplied literary models

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to much later poetical literature. It contains 24,000 slokas distributed among seven kāndas and deals with the life of Rāma and Sītā. The author Vālmiki calls it a Kavya, Ākhyāna, Gīta and Samhita.

The style of the poem is very simple, dignified ornate and polished. When recited the language of the epic poem produces an enchanting impression on the hearers and such merit is not found in any other work in the whole range of Sanskrit literature. The epic is charming, both when read and sung, (पाठ्ये गेहे च मधुरम् Rām. I. 4-8). All sentiments have their due place in it. It has embellishments of speech like Upamā Svabhāvokti and Rūpaka which are employed to perfection by Vālmiki. We find in it an effective usage of several other alankaras. This is one of the reasons for its popularity, as a poem. No Sanskrit poet has displayed his skill in Sabdālankāra with effortless ease as Vālmiki had done.

There are abundant usages of similes in the Rāmāyaṇa. similes having Sun as Upamā. Similes having clould as Upamā etc., are clearly dealt with, Vālmiki is very much impressed by the beauty of the nature. The rising and the setting of the sun, the moon shining brightly in the crystal clear sky of autumn, the twilight and down smiling with bright light, the rushing waves of the sea, the water of a river flowing with the accompaniment of music having tinkling sound created by the flow, the line of birds flying in the sky, the line of clouds coloured with beautiful silver lining passing rapidly in the sky, a beautiful lamp brightening the darkness of a place ..... these are some of

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the natural phenomena which have impressed him ; he gives their beautiful and superb descriptions which have quite an intrinsic literary merit of their own.

The main object of a poem is to afford aesthetic pleasure which is technically called Rasa by the Sanskrit rhetoricians. Scholars are of the view that ' Karuna ' (Pathos) is the predominant Rasa in the Rāmāyaṇa. Though there is enough scope to say that the Rāmāyaṇa is a poem with ' Vira Rasa ', as a matter of fact, its composition was inspired by the sentiments of pathos which suddenly overwhelmed the mind of the poet Vālmiki, when he saw one of the loving pairs of curlews killed by an arrow. The poet once burst out saying

मा निषाद प्रतिष्ठां त्वमगमः शाशवतीः समाः ।
यत्क्रौञ्चमिथुनादेकमवधीः काममोहितम् ॥ Rām I. 2-15

'Let not glory be attached to you, Oh! Fowler! for eternal years to come, since you have killed one of the pairs of curlews infatuated with love'.

Thus the sorrow of the poet burst in the form of poetry (शोकः श्लोकत्वमागतः). This very sorrow becomes imprinted on the mind of the poet and is visible throughout the incidents of the Rāmāyaṇa. There are glimpses of other sentiments like the heroic (vira), the erotic (Sngāra), the furious (Raudra), the terrific (Bhayānaka), the marvellous (Adbhuta) etc. Yet the dominate sentiment that pervades in the poem is unquestionably is that of pathoss (Karuna).

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1.5 Rāmāyaṇa as religious work

In addition at being an excellent composition, Rāmāyaṇa occupies a unique place among the religious works of Indians. It is a great religious book. The people of India treat this book as pious and favourable and they read it daily as pārāyana with great devotion. The hero of the poem ' Sri Rāma ' is considered as a supreme being and an incarnation of God Viṣṇu from very early times. There are some passages in the Rāmāyaṇa pointing to this. But there is a good reason to believe that they are spurious or interpolated. It is very difficult to determine the period in which Rāma came to be regarded as an incarnation. There are also upākhyānas and upaniṣads dealing with Rāma's divinity

1.6 Date of Rāmāyaṇa

It is quite difficult to fix a particular date to Vālmīki Rāmāyaṇa. Scholars are not unanimous in the estimate of the date of Rāmāyaṇa. The traditional view is that it was composed in the 'Tretāyuga' nearly a million years of age (866, 102 B.C). Since it is not believable modern scholars do not accept it. So the problem of the date is always there and perhaps no solution can be easily arrived at. On the basis of literary and other evidences modern scholars have been suggesting dates which are less and less ancient.

H. Jacobi holds that the original Rāmāyana (i.e. books II-VI) may belong to 6th to 8th cent. B.C. Macdonell has argued that the kernel of the Rāmāyaṇa was composed before 500 B.C. which the more recent portions were

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probably not added till second century B.C. or later. Winternitz opens that the original Rāmāyaṇa was composed by Vālmiki in the third century B.C. on the basis of ancient ballads, while attained its present extent and contents awards the second century A.D. According to Keith, there is no reason to go below 300 B.C. for the Kernel of the Rāmāyaṇa, while with regard to the final date and composition of the Rāmāyaṇa including the first and the seventh books, general possibilities suggest that second century B.C. saw most of the work completed. However nothing can be said conclusively. C. V. Vaidya says that the present Rāmāyaṇa is subsequent to the present Rāmāyaṇa and its date must be somewhere about first century B.C.

The Rāmāyaṇa has been preserved in three distinct recensions, namely west Indian, Bengal and Bombay. About one third of the Ślokas in each recensions is the oldest form of the text and considered as the core original text than the other two because of lesser interpolated passages.

1.7 Poetic style of Vālmīki

Vālmīki's Style has been regarded as the high water mark classics in Sanskrit literature. A certain śloka handed down by tradition refers to Vālmīki as having been the father of the Vaidarbhī style which later on chose Kālidāsa as her husband. (वैदर्भी कविता स्वयं वृतवती श्री कालिदासं वरं) Kalidasa revers him as कविः or the poet. To Bhavabhūti, he is a भगवानृषिः and a कुलपतिः. He has been styled as kokila "warbling sweetly from the poetry - branch of the tree of literature ".

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कूजंन्तं रामरामेति मधुरं मधुराक्षरम् ।
आरुह्य कविता शाखां वन्दे वाल्मीकिकोकिलम् ॥

He is both clear and vigorous, simple and sublime. The temptation of echo Vālmīkis own śloka is irresistible.

गगनं गगनाकारं सागरः सागरोपमः ॥
रामरावणयोर्युद्धं रामरावणयोरिव ॥
पुंस्कोकिलकवेः रीतिः पुंस्कोकिलकवेरिव ॥

Vālmīki loves to pile up similes and metaphors. His descriptions of nature betray deepest acquaintance with it all its aspects.

Sometimes the criticism has been advanced that this Kāvya does not descend into actual life but concerns itself with ideal characters alone. This criticism only rebounds to the authors credit since his vowed purpose was to be bequeath to posterity a Dharmaśāstra which would not weary the readers but would be one of the perennial interest to them an accounts of its charming story. Vālmīki's epic is a Dharmaśāstra in practice, a unique masterstroke combining scripture, ethics and literature in one. It is the most authentic and powerful expression of the Indian pathos. The tragic story has made the appeal all the more irresistable. It is really the "sweetest song telling of the saddest thought" and naturally for nearly 3000 years its appeal has been universal and will continue to be so for ever.

यावत्स्थास्यन्ति गिरयः सरितश्च महीतले ।
तावद्रामायणकथा लोकेषु प्रचलिष्यति ॥

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Kambar has adapted Vālmīki Rāmāyaṇa into Tamil ; all the Vaiśnava faiths have been profoundly admired by it. Tulasidas's translation of it into Hindi, Rāmacaritamānas is revered almost as a Veda in the North. Its translations in other spoken languages also are among the cherished literature of those languages. Aravinda Ghosh finely remarks : " It is the grandest and most paradoxical poem in the world. Which becomes unmatchably sublime by disdaining all consistent pursuit or sublimity, supreme artistic by putting aside all conventional limitation of art, magnificently dramatic by disregarding all dramatic illusions, and uniquely epic by handling the least as well as the most epic material ".

1.8 Vālmīki Rāmāyaṇa Sundarakāṇda :

Hanumān leaps over to Laṇka ; unobserved in the darkness of the night, wanders over the city enters the palace and the feasting halls of Rāvaṇa. Not finding Sītā there goes into the Aśoka gardens and finds Sītā sitting sad and pale and forlorn surrounded by an ugly cruel watch and ward. When she is alone he discover himself to her. He hands over to her the signet-ring entrusted to him by Rāma for recognition. She is happy almost as if she sees Rāma himself only two months more were now left to the time limit given to her by Rāvaṇa to surrender herself to him ..... She tells herself to Rāma and Lakṣmaṇa and says that if rescue does not come well before the day she had decided to kill herself.

Hanumān promises her on her husband's behalf that

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they will all soon be at Lanka and relieve her positively before the time, Or if she will desire he will carry her back to Rāma, like Agni (pāvaka) carries Hari's (oblations) to Indra. She rejects the offer and gives him a jewel she wore on the head and prays for his health and success. Hanumān not only succeeds in this task of seeking out Sītā but leaves many marks of him prowess. He surveys the whole city, its strength and fortifications etc. before he returns to friends. The friends are happy indeed and get back to Sugriva and Rāma to give them the news. The march of the Vānara army soon begins and they reach the Southern coast.

This is the brief story of the Sundara Kanda in 68 cantos. The syllabus is only from 1 to 22 Sargas of the Sundarakanda.

Brief Summary of Each Cantos :

Canto I

This long canto describes the vicissitude of Hanumān's audacious and adventurous flight from Mount Mahendra fringing the sea to the Lamba Mountain in Lanka. Making fantastic if leap from Mahendra, Hanumān encounters on the way the just risen Mountain Maināka, the formidable Surasā, and surviving all the challenges on the way Hanumān successfully lands on the Lamba Peak just outside Lanka city.

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Canto 2

Hanumān resolves to enter the strongly defended Lanka assuming the diminutive size of a cat.

Canto 3

As Hanumān is about to enter Lanka, the guardian spirit of the city, Lanka Devi, tries to abstract down, recalls Brahmans words about the imminent destruction of Rakṣasas stronghold. And so Hanumān enters the city with her goodwishes.

Canto 4

Going round Lanka at night, Hanumān listens to music issuing from the many mansions, marks the well-armed Rākṣasa guards, and enters Rāvaṇa's spacious and luxurious inner apartments.

Canto 5

Some critics (including Prof G. Gorresio), consider this canto, with its opening rhapsodic description of moon rise, as an interpolation. But the very extravagance of the description may have been designed as a fitting preparation for the splendorous prodigality of night life in Lanka so vividly evoked presently. Hanumān observes the variegated richness of life in Lanka, but not seeing Sītā anywhere he feels sad and frustrated.

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Canto 6

Finding himself in Rāvaṇa for full an slightly guarded palace area, Hanumān makes all round of the served princely housed beginning with Minister Prahastas and at last reaches Rāvaṇas own mansion, structured with a lavish magnificent and spacious women's quarters are the heart of the royal residence, Rāvaṇa's palace seems to have been a modern 'complex', including the residences of the Rakṣasa thieves, rather than a single edifice.

Canto 7 and 8

The description of the 'Puspaka' air car in these two cantos is a piece with that of Rāvaṇa's place. As Hanumān moves from palace to puspaka, and back from the air car to the palace, the reader is occasional by confused and it becomes difficult almost, as Griffith remarks, "to say whether the chariot was inside the palace or the palace inside the chariot". The 'Puspaka' ; itself obviously a huge affair, containing within whole mansions.

Canto 9

Distinct from the palace and puspaka, but somehow integrally a part of them, is Rāvaṇas gymnosperm, itself gorgeusly structural lavishly equipped with every conceivable extravagance of egotistic taste and feeding to satisfy all the five senses. "This is a Heaven !" is Hanumān's first reaction. Taking a closer view, and observing the beautiful inmates in a top of tired self

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forgetfulness, Hanumān finds exhibited before him the after effects of the night's of ray of feasting, drunken revelry and abandoned sensuality.

Canto 10

Hanumān also sees on a high luxury ant bedstead the majestic Rāvaṇa in deep slumber, an impressive and regal figure, and richly attired and bejewelled. And all round him lie Rāvaṇa's consorts, sunk in sleep after the rights orgies, and careless of their appearance. It is verily a chilling spectacle of shameless abandon and total oblivion. But a little apart, on a couch lies asleep a lady of great beauty ; it is Mandodari, Rāvaṇa's queen. But mistaking her for Sītā, Hanumān gives ready vent to his simian enthusiasm.

Canto 11

Quickly dismissing the idea that it could be a chance and angelic Sītā, Hanumān resumes his search, and sees in the nearby Halls, not merely varieties of meat, wines and cups, but also the tell-tale remnants of the rights unbridled rivalry.

The charmers are sprawled about slumbering in varying degrees of disorder. Although for a while he feels guilty for having seen the women in that semi - exposed condition, he soon feels relieved since he has entertained no lustful feelings at all. And besides, where can he have looked for a missing women except in places where women folkgather?

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Canto 12

Coming out of hall of Carousal, Hanumān scores again Rāvaṇa's palace complex, and finding sita nowhere, surrenders to gloomy thoughts. Searching once more with renewed hope. Hanumān sees Naga, Vidyadhara and others, but not Sītā. It has been meticulous and exhausting search not a four inch patch has been left unexplored but he has failed to find Sītā.

Canto 13

Stepping how from the air car, Hanumān asks himself. To what end, his intrepid ocean crossing ? Wherefore all this tireless slenthing ? Where is Sītā ? What has happened to her ? After the failure of his mission, how can he face Sugriva and Rāma again ? There is bound to be a disastrous chain reaction, involving the deat of so many. Suppose he stays back, and commits suicide ? or prefers to wrek his vengeance on Rāvaṇa ? Dejection, however, soon gives way to a resurgence of hope, and his glance falls upon the yet unvisited adjoining Asoka grove, he invokes Rāma, Sītā, Laksmana and Sugriva, as also the gods and other celestial spirits and hopes sucess in his search, hoping to meet Sītā at last.

Canto 14

In a meditative mood Hanumān leaps into the Asoka grove rich with varieties of trees heavy with flowers in manifold colours and abundant fruits. It is the twilight

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period before the dawn, and as Hanumān romps about the grove, the birds are scared and the flowers fall on the ground. Hanumān saw of the marvellous place so luxuriously laid out and maintained, and goes to a central Simsupa tree, takes his position hid among its branches and hopes that Sītā may come to the stream yonder for offering her Sandhya prayers.

For facilitation his search unnoticed by others. Hanumān has reduced himself to a cat's size, yet the birds of the grove are disturbed and the flowers fall. May be, it is the sheer momentum of his movement that causes the commotion.

Canto 15

From his seat among the branches of the Simsupa, Hanumān views the wast vegetarian and signs of Nature's opulence in the grove, and at last notices an exquisitely made temple and a lady with may ogresses about. From her wan, unkempt, sad forlorn, yet sanctified look, Hanumān concludes that this must be Sītā indeed, and marvels how perfectly she matches Rāma and Hanumān feels divinely happy.

Canto 16

Observing the sad plight of Sītā now cruelly separated from her husband. Hanumān recapitulates her rich antecedent as also series of events following her abduction. But he has no doubt at all that the auspices fair, sad, self absorbed and saintly lady he seeks in Sītā herself.

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Canto 17

Hanumān then casts an amused look at the monstrous and variously repulsive ogresses keeping guard over Sītā. All permutations and combinations of misshappen monstrosity seem to be illustrated there the outer ugliness evidently reflecting the flawed sensibility within ; and as against that consortium of the repellent and the abnormal on one side, there sits Sītā, holy, fair and divine, albeit some what in eclipse now. Hanumān sees that her lonely but infinite soul force is pitted against the heav concentration of the Rakṣasa on Asuric force and he has no doubt regarding the ultimate result.

Canto 18

In the meantime, Rāvaṇa has been awakened by music in his palace well before dawn and surrounded by his consorts, who carry the night's oppressive hangover still, he walks briskly along the streets and though the gate of the Asoka grove, and make a bee line to where Sītā is sitting. From his hideout among the branches, Hanumān can see that this is the Rāvaṇa he had earlier seen sleeping, and so he marks the proceedings anxiously.

Canto 19

The approach of Rāvaṇa evidently an unpleasant if customary, ritual causes Sītā acute distress, she shrinks in revulsion and is the image of desolation. Hanumān can visualise her anguish only in terms of strings of apt similitudes.

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Canto 20

With his native self assurance, Rāvaṇa woos Sītā praising her in superlative terms, asking her to shed fear, and offering marriage and status and all worldly inducements and blessings ; he also makes references to Rāma and discounts the possibility of his ever being able to rescue her.

Canto 21 and 22

Having suffered Rāvaṇa's outrageous speech, in reply Sītā places a blade of grass as an effective occult barrier between him and herself, admonishes him without mincing words for the evil proposition he has made, reaffirms her loyalty to Rāma, warns Rāvaṇa of the dire consequences of his persistency in a course of evil, and advises him to surrender to Rāma and make peace with him.

Put out by the forthrightness of her rejection. Rāvaṇa gives her a two months time limit to company with his wishes, failing which she will meet her death. Rāvaṇa's consorts, however, revive her drooping spirits with their encouraging glances and speechless messages and so Sītā defies and admonishes him again, yet also him proper counsel. Rāvaṇa reacts with a blaze of anger, turns to the misshappen ogresses and orders them somehow to bring her round. Then, in a huff, he leaves the grove attended by his consorts.

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1.9 The Significant of the name Sundarakāṇda

The question often asked : Why is the Sundarakanda called ' The Book Beautiful ? Not a tell-tale description like 'Bālakānda', 'Ayodyakānda', 'Aranyakānda', 'Kiskindhakānda', Yuddhakānda' and 'Uttarakanda'. There is beauty in the whole of the Rāmāyaṇa may be, more of it in some Kandas (Books) than in the other. Yet none of the seven Kandas (Books) is lacking in beauty. Why then this bold claim for the Sundarakānda ? one of the commentaries (Tilaka) explains.

सुन्दरे सुन्दरी लङ्का सुन्दरेसुन्दरी कथा ।
सुन्दरे सुन्दरी सीता सुन्दरे किं न सुन्दरम् ॥

'Beautiful is the city of Lanka. Beautiful is the fable, beautiful is Sītā imagined in words : and indeed in this epic what is not beautiful? For it is here Rāma delights to hear of Sītā's welfare from Hanumān May Rāma dwell in our hearts for ever!'

Various reasons are given in justification of the epithet of 'Sundara' by our traditional commentators. When one reads the Sanskrit original aloud, one is immediately overpowered by the 'Sabda Saundarya', the Rāmakathānāda, the verbal embroidery, the infallible evocation of form, colour and fragrance. And there is a ' Kavya Saundarya' comprising the rhythmic reverberations and sinuously captivating undertones of Dhvani. It is claimed again, that all the nine ' **Rasa's** find splendid expression in the course of the Sundarakanda. First **śoka** (sorrow) leading to ; **Karuna**' (pity), which is of course the dominant Rasa, incarnated in the figure of Sītā under the

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Simsupa tree in the Asoka grove : but the other Rasas also reign in their respective areas. : **Sringara**" (Love), since Rāvaṇa's insane love or infatuation for Sītā is part of the theme of the poem : **'Vira'** (the heroic) exemplified in Hanumān, as also in Aksa and Indrajit : **'Bibhatsa'** (The odious), **'Hāsya'** (the comic), **'Raudra'**(the ferocious), **'bhayānaka'** (the terrible), **'adbhuta'** (the marvellous), and **'Sānta'** (the ineffably tranquil). With characters like Surasā, Simhika, Lankini and the ugly ogresses keeping guard over Sitā, there is no dearth of the play of **Bidhasta, Raudra, Bhayanaka** and **Hāsya**. When Hanumān wakes in his native blaze of glory, there is thee explosion of the marvellous. And what can be more redolent of Santa Rasa than this picture of Sītā given to Rāma by Hanumān

ततो मया वाग्मिरदीनभाषिणा
शिवाभिरिष्टाभिरभिप्रसादिता ।
जगामशान्ति मम मैथिलात्मजा
तवापि शोकेन तदाभिपीडिता ॥ (68-29)

The Rasas in their turn, like the blood streams, give life and glow to the Kathāsaundarya, the beauty of the story or the plotting, the brilliant symmetry of the organisation of the dramatic action complete in itself because of the several flashbacks and the subtle future projections. There is, then, RāmaSaundarya, the beauty of the largely absent but somehow omnipresent hero. Hanumān's description of Rāma in canto 35 is almost a tour-de-force in its exhaustible detail and numerative precision. And Rāma's is really Bhagavad Saundarya, the beauty that is the Love Divine, the love that matters not

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when it alteration finds ! Then, again, there is Hanumān Saundarya, for Hanumān the visible hero of the Book Beautiful ? It is a minor point that one of Hanumān's name is ' Sundara ' (सुन्दरः कपिमुख्ये स्यात् कामे च मणिसूर्ययोः) There is his inner beauty, the beauty of his soul, the beauty of his total consecration to the Divine as Rāma inseparable from Sītā and Lakshmana. Hanumān is everywhere whether visible or hidden, colossal or diminutive, active or passive-in the Sundara Kanda. He is well-versed in the Vedas, he has knowledge and embodies that knowledge, and he is the infallible vanquisher of foes, of all the egoistic enemies within and without. Hanumān is indeed the Mahāpuruṣa. The Vanara that seems sub-human but us nobly human, and also more than human reaching upto the super human or divine.

Above all, there is Sītā Saundarya, for although she is wan and sad, and insort of eclipse, even then is she Mahāsundari, for inextinguishable Atma Saundarya, the souls pure and quintessential and trasnsenedent beauty. By means of strings of apt similes, Sītā's monumental sadness and her radiant beauty of body and soul are broughtout as haunting an healing realities.

The Sundara Kanda, then may also be read as the discovery of the lost treasure.

(नष्टद्रव्यस्य लाभो हि सुन्दरः परिकीर्तितः)

The Sundara Kanda appeals to different people at different times for different reasons. Children delight in Hanumān's feat of superhuman heroism, and go into fits of laughter reading the description of the varieties of ugliness

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and hideousness among Sītā's guard in the Asoka Groove or of the behaviour of the tipsy Vanaras in the Honey Groove. The Nature decriptions may move some, the descriptions of the battles may move others. Some few may be intrigued or edified by the esoteric naunces of the poem. Some may see lights in the securing circumstances ambient darkness, some may see in sad Sītā frozen delight ready to stream forth again. So, then each rasika may legitimately have his own fill of his own experience of beauty in the Sundara Kanda.

In the next three units the original Sanskrit text with English translation (J.L.Sen's) has been provided.

1.10 Self Check Questions

1. वाल्मीकिरामायणस्य महत्त्वं जनप्रियतां च निरूपयत।
2. वाल्मीकिरामायणस्य आदिकाव्यत्वं समर्थयत।
3. सुन्दरकाण्डस्य वैशिष्ट्यं निरूपयत।

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Unit-2

श्रीमद्वाल्मीकिरामायणम्

2.1 सागरलङ्घनम्

2.2 Self Check Questions

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Unit-2

श्रीमद्वाल्मीकिरामायणम्

2.1 पाठ्यभागः

।।श्रीमद्वाल्मीकिरामायणम्।।

।।अथ सुन्दरकाण्डः।।

प्रथमः सर्गः

सागरलङ्घनम्

ततो रावणनीतायाः सीतायाः शत्रुकर्शनः।
इयेष पदमन्वेष्टुं चारणाचरिते पथि।। १

दुष्करं निष्प्रतिद्वन्द्वं चिकीर्षन् कर्म वानरः।
समुदग्रशिरोग्रीवो गवां पतिरिवाबभौ।। २

अत वैदूर्यवर्णेषु शाद्वलेषु महाबलः।
धीरः सलिलकल्पेषु विचचार यथासुखम्।। ३

द्विजान् वित्रासयन् धीमानुरसा पादपान् हरन्।
मृगांश्च सुबहून्निघ्नन् प्रवृद्ध इव केसरी।। ४

नीललोहितमाञ्जिष्ठपत्रवर्णैः सितासितैः।
स्वभावविहितैश्चित्रैर्धातुभिः समलंकृतम्।। ५

कामरूपिभिराविष्टमभीक्ष्णं सपरिच्छदैः।
यक्षकिंनरगन्धर्वैर्देवकल्पैश्च पन्नगैः।। ६

स तस्य गिरिवर्यस्य तले नागवरायुते।
तिष्ठन् कपिवरस्तत्र ह्रदे नाग इवाबभौ।। ७

स सूर्याय महेन्द्राय पवनाय स्वयंभुवे।
भूतेभ्यश्चाञ्जलिं कृत्वा चकार गमने मतिम्।। ८

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अञ्जलिं प्राङ्मुखः कुर्वन् पवनायात्मयोनये।
ततो हि ववृधे गन्तुं दक्षिणो दक्षिणां दिशम्।। ९
प्लवङ्गप्रववरैर्दृष्टः प्लवने कृतनिश्चयः।
ववृधे रामवृद्ध्यर्थं समुद्र इव पर्वसु।। १०
निष्प्रमाणशरीरः सँल्लिलङ्घयिषुरर्णवम्।
बाहुभ्यां पीडयामास चरणाभ्यां च पर्वतम्।। ११
स चचालाचलश्चापि मुहूर्तं कपिपीडितः।
तरूणां पुष्पिताग्राणां सर्वं पुष्पमशातयत्।। १२
तेन पादपमुक्तेन पुष्पौघेण सुगन्धिना।
सर्वतः संवृतः शैलो बभौ पुष्पमयो यथा।। १३
तेन चोत्तमवीर्येण पीड्यमानः स पर्वतः।
सलिलं संप्रसुस्राव मदं मत्त इव द्विपः।। १४
पीड्यमानस्तु बलिना महेन्द्रस्तेन पर्वतः।
रीतिर्निर्वर्तयामास काञ्चनाञ्जनराजतीः।। १५
मुमोच च शिलाः शैलो विशालाः सुमनःशिलाः।
मध्यमेनार्चिषा जुष्टो धूमराजीरिवानलः।। १६
गिरिणा पीड्यमानेन पीड्यमानानि सर्वतः।
गुहाविष्टानि भूतानि विनेदुर्विकृतैः स्वरैः।। १७
स महासत्त्वसंनादः शैलपीडानिमित्तजः।
पृथिवीं पूरयामास दिशश्चोपवनानि च।। १८
शिरोभिः पृथुभिः सर्पा व्यक्तस्वस्तिकलक्षणैः।
वमन्तः पावकं घोरं ददंशुर्दशनैः शिलाः। १९
तास्तदा सविषैर्दष्टाः कुपितैस्तैर्महाशिलाः।
जज्वलुः पावकोद्दीप्ता बिभिदुश्च सहस्रधा।। २०
यानि चौषधजालानि तस्मिञ्जातानि पर्वते।
विषघ्नान्यपि नागानां न शेकुः शमितुं विषम्।। २१

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भिद्यतेऽयं गिरिर्भूतैरिति मत्वा तपस्विनः।
त्रस्ता विद्याधरास्तस्मादुत्पेतुः स्त्रीगणैः सह।। २२
पानभूमिगतं हित्वा हैममासवभाजनम्।
पात्राणि च महार्हाणि करकांश्च हिरण्मयान्।। २३
लेह्यानुच्चावचान् भक्ष्यान् मांसानि विविधानि च।
आर्षभाणि च चर्माणि खड्गांश्च कनकत्सरून्।। २४
कृतकण्ठगुणाः क्षीबा रक्तमाल्यानुलेपनाः।
रक्ताक्षाः पुष्करक्षाश्च गगनं प्रतिपेदिरे।। २५
हारनूपुरकेयूरपारिहार्यधराः स्त्रियः।
विस्मिताः सस्मितास्तस्थुराकाशे रमणैः सह।। २६
दर्शयन्तो महाविद्यां विद्याधरमहर्षयः।
सप्रियास्तस्थुराकाशे वीक्षांचक्रुश्च पर्वतम्।। २७
शुश्रुवुश्च तदा शब्दमृषीणां भावितात्मनाम्।
चारणानां च सिद्धानां स्थितानां विमलेऽम्बरे।। २८
एष पर्वतसंकाशो हनूमान् मारुतात्मजः।
तितीर्षति महावेगः सागरं मकरालयम्।। २९
रामार्थं वानरार्थं च चिकीर्षन् कर्म दुष्करम्।
समुद्रस्य परं पारं दुष्प्रापं प्राप्तुमिच्छति।। ३०
इति विद्याधराः श्रुत्वा वचस्तेषां तपस्विनाम्।
तमप्रमेयं ददृशुः पर्वते वानरर्षभम्।। ३१
दुधुवे च स रोमाणि चकम्पे चाचलोपमः।
ननाद सुमहानादं स महानिव तोयदः।। ३२
आनुपूर्व्येण वृत्तं च लाङ्गूलं रोमभिश्चितम्।
उत्पतिष्यन् विचिक्षेप पक्षिराज इवोरगम्।। ३३
तस्य लाङ्गूलमाविद्धमात्तवेगस्य पृष्ठतः।
ददृशे गरुडेनेव ह्रियमाणो महोरगः।। ३४

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बाहू संस्तम्भयामास महापरिघसंनिभौ।
ससाद च कपिः कट्यां चरणौ संचुकोच च।। ३५
संहृत्य च भुजौ श्रीमांस्तथैव च शिरोधराम्।
तेजः सत्त्वं तथा वीर्यमाविवेश स वीर्यवान्।। ३६
मार्गमालोकयन् दूरादूर्ध्वं प्रणिहितेक्षणः।
रुरोध हृदये प्राणानाकाशमवलोकयन्।। ३७
पद्भ्यां दृढमवस्थानं कृत्वा स कपिकुञ्जरः।
निकुञ्च्य कर्णौ हनुमानुत्पतिष्यन् महाबलः।। ३८
वानरान् वानरश्रेष्ठ इदं वचनमब्रवीत्।
यथा राघवनिर्मुक्तः शरः श्वसनविक्रमः।। ३९
गच्छेत्तद्वद्गमिष्यामि लङ्कां रावणपालिताम्।
न हि द्रक्ष्यामि यदि तां लङ्कायां जनकात्मजाम्।। ४०
अनेनैव हि वेगेन गमिष्यामि सुरालयम्।
यदि वा त्रिदिवे सीतां न द्रक्ष्यामि कृतश्रमः।। ४१
बद्ध्वा राक्षसराजानमानयिष्यामि रावणम्।
सर्वथा कृतकार्योऽहमेष्यामि सह सीतया।। ४२
आनयिष्यामि वा लङ्कां समुत्पाट्य सरावणाम्।
एवमुक्त्वा तु हनुमान् वानरान् वानरोत्तमः।। ४३
उत्पपाताथ वेगेन वेगवानविचारयन्।
सुपर्णमिव चात्मानं मेने स कपिकुञ्जरः।। ४४
समुत्पतति तस्मिंस्तु वेगात्ते नगरोहिणः।
संहृत्य विटपान् सर्वान् समुत्पेतुः समन्ततः।। ४५
स मत्तकोयष्टिभकान् पादपान् पुष्पशालिनः।
उद्वहन्नूरुवेगेन जगाम विमलेऽम्बरे।। ४६
ऊरुवेगोद्धता वृक्षा मुहूर्तं कपिमन्वयुः।
प्रस्थितं दीर्घमध्वानं स्वबन्धुमिव बान्धवाः।। ४७

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तदुरुवेगोन्मथिताः सालाश्चन्ये नगोत्तमाः।
अनुजग्मुर्हनूमन्तं सैन्या इव महीपतिम्।। ४८

सुपुष्पिताग्रैर्बहुभिः पादपैरन्वितः कपिः।
हनूमान् पर्वताकारो बभूवाद्भुतदर्शनः।। ४९

सारवन्तोऽथ ये वृक्षा न्यमज्जल्लँवणाम्भसि।
भयादिव महेन्द्रस्य पर्वता वरुणालये।। ५०

स नानाकुसुमैः कीर्णः कपिः साङ्कुरकोरकैः।
शुशुभे मेघसंकाशः खद्योतैरिव पर्वतः।। ५१

विमुक्तास्तस्य वेगेन मुक्त्वा पुष्पाणि ते द्रुमाः।
अवशीर्यन्त सलिले निवृत्ताः सुहृदो यथा। ५२

लघुत्वेनोपपन्नं तद्विचित्रं सागरेऽपतत्।
द्रुमाणां विविधं पुष्पं कपिवायुसमीरितम्।। ५३

पुष्पौघेनानुविद्धेन नानावर्णेन वानरः।
बभौ मेघ इवोद्यन् वै विद्युद्गणविभूषितः।। ५४

तस्य वेगसमाधूतैः पुष्पैस्तोयमदृश्यत।
ताराभिरभिरामाभिरुदिताभिरिवाम्बरम्।। ५५

तस्याम्बरगतौ बाहू ददृशाते प्रसारितौ।
पर्वताग्राद्विनिष्क्रान्तौ पञ्चास्याविव पन्नगौ।। ५६

पिबन्निव बभौ श्रीमान् सोर्मिमालं महार्णवम्।
पिपासुरिव चाकाशँ ददृशे स महाकपिः।। ५७

तस्य विद्युत्प्रभाकारे वायुमार्गानुसारिणः।
नयने संप्रकाशेते पर्वतस्थाविवानलौ।। ५८

पिङ्गे पिङ्गाक्षमुख्यस्य बृहती परिमण्डले।
चक्षुषी संप्रकाशेते चन्द्रसूर्याविवोदितौ।। ५९

मुखं नासिकया तस्य ताम्रया ताम्रमाबभौ।
सन्ध्यया समभिस्पृष्टं यथा सूर्यस्य मण्डलम्।। ६०

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लाङ्गूलं च समाविद्धं प्लवमानस्य शोभते।
अम्बरे वायुपुत्रस्य शक्रध्वज इवोच्छ्रितः।। ६१
लाङ्गूलचक्रेण महाञ्शुक्लदंष्ट्रोऽनिलात्मजः।
व्यरोचत महाप्राज्ञः परिवेषीव भास्करः।। ६२
स्फिग्देशेनाभिताम्रेण राज स महाकपिः।
महता दारितेनेव गिरिर्गैरिकधातुना।। ६३
तस्य वानरसिंहस्य प्लवमानस्य सागरम्।
कक्षान्तरगतो वायुर्जीमूत इव गर्जति।। ६४
खे यथा निपतन्त्युल्का ह्युत्तरान्ताद्विनिःसृता।
दृश्यते सानुबन्धा च तथा स कपिकुञ्जरः।। ६५
पतत्पतङ्गसंकाशो व्यायतः शुशुभे कपिः।
प्रवृद्ध इव मातङ्गः कक्ष्यया बध्यमानया।। ६६
उपरिष्टाच्छरीरेण च्छायया चावगाढया।
सागरे मारुताविष्टा नौरिवासीत्तदा कपिः।। ६७
यं यं देशं समुद्रस्य जगाम स महाकपिः।
स स तस्योरुवेगेन सोन्माद इव लक्ष्यते।। ६८
सागरस्योर्मिमालानामुरसा शैलवर्ष्मणा।
अभिघ्नंस्तु महावेगः पुप्लुवे स महाकपिः।। ६९
कपिवातश्च बलवान् मेघवातश्च निःसृतः।
सागरं भीमनिर्घोषं कम्पयामासतुर्भृशम्।। ७०
विकर्षन्नूर्मिजालानि बृहन्ति लवणाम्भसः।
पुप्लुवे कपिशार्दूलो विकिरन्निव रोदसी।। ७१
मेरुमन्दरसंकाशानुद्गतान् स महार्णवे।
अत्यक्रामन्महावेगस्तरङ्गान् गणयन्निव।। ७२
तस्य वेगसमुद्धूतं जलं सजलदं तदा।
अम्बरस्थं विबभ्राज शारदाभ्रमिवाततम्।। ७३

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तिमिनक्रझषाः कूर्मा दृश्यन्ते विवृतास्तदा।
वस्त्रापकर्षणेनेव शरीराणि शरीरिणाम्।। ७४
प्लवमानं समीक्ष्याथ भुजङ्गाः सागरालयाः।
व्योम्नि तं कपिशार्दूलं सुपर्ण इति मेनिरे।। ७५
दशयोजनविस्तीर्णा त्रिंशद्योजनमायता।
छाया वानरसिंहस्य जले चारुतराभवत्।। ७६
श्वेताभ्रघनराजीव वायुपुत्रानुगामिनी।
तस्य सा शुशभे छाया वितता लवणाम्भसि।। ७७
शुशुभे स महातेजा महाकायो महाकपिः।
वायुमार्गे निरालम्बे पक्षवानिव पर्वतः।। ७८
येनासौ याति बलवान् वेगेन कांपिकुञ्जरः।
तेन मार्गेण सहसा द्रोणीकृत इवार्णवः।। ७९
आपाते पक्षिसङ्घानां पक्षिराज इवाबभौ।
हनूमान् मेघजालानि प्रकर्षन् मारुतो यथा।। ८०
प्रविशन्नभ्रजालानि निष्पतंश्च पुनः पुनः।
प्रच्छन्नश्च प्रकाशश्च चन्द्रमा इव लक्ष्यते।। ८१
पाण्डरारुणवर्णानि नीलमाञ्जिष्ठकानि च।
कपिना कृष्यमाणानि महाभ्राणि चकाशिरे।। ८२
प्लवमानं तु तं दृष्ट्वा प्लवगं त्वरितं तदा।
ववृषुः पुष्पवर्षाणि देवगन्धर्वचारणाः।। ८३
तताप न हि तं सूर्यः प्लवन्तं वानरेश्वरम्।
सिषेवे च तदा वायू रामकार्यार्थसिद्धये।। ८४
ऋषयस्तुष्टुवुश्चैनं प्लवमानं विहायसा।
जगुश्च देवगन्धर्वाः प्रशंसन्तो महौजसम्।। ८५
नागाश्च तुष्टुवुर्यक्षा रक्षांसि विबुधाः खगाः।
प्रेक्ष्याकाशे कपिवरं सहसा विहतक्लमम्।। ८६

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तस्मिन् प्लवगशार्दूले प्लवमाने हनूमति ।
इक्ष्वाकुकुलमानार्थी चिन्तयामास सागरः ।। ८७
साहाय्यं वानरेन्द्रस्य यदि नाहं हनूमतः ।
करिष्यामि भविष्यामि सर्ववाच्यो विवक्षताम् ।। ८८
अहमिक्ष्वाकुनाथेन सगरेण विवर्धितः ।
इक्ष्वाकुसचिवश्चायं नावसीदितुमर्हति ।। ८९
तथा मया विधातव्यं विश्रमेत यथा कपिः ।
शेषं च मयि विश्रान्तः सुखेनातिपतिष्यति ।। ९०
इति कृत्वा मतिं साध्वीं समुद्रश्छन्नमम्भसि ।
हिरण्यनाभं मैनाकमुवाच गिरिसत्तमम् । ९१
त्वमिहासुरसङ्घानां पातालतलवासिनाम् ।
देवराज्ञा गिरिश्रेष्ठ परिघः संनिवेशितः ।। ९२
त्वमेषां जातवीर्याणां पुनरेवोत्पतिष्यताम् ।
पातालस्याप्रमेयस्य द्वारमावृत्य तिष्ठसि ।। ६३
तिर्यगूर्ध्वमधश्चैव शक्तिस्ते शैल वर्धितुम् ।
तस्मात् संचोदयामि त्वामुत्तिष्ठ नगसत्तम ।। ९४
स एष कपिशार्दूलस्त्वामुपैष्यति वीर्यवान् ।
हनुमान् रामकार्यार्थं भीमकर्मा खमाप्लुतः ।। ९५
अस्य साह्यं मया कार्यमिक्ष्वाकुहितवर्तिनः ।
मम ह्येक्ष्वाकवः पूज्याः परं पूज्यतमास्तव ।। ९६
कुरु साचिव्यमस्माकं न नः कार्यमतिक्रमेत् ।
कर्तव्यमकृतं कार्यं सतां मन्युमुदीरयेत् ।। ९७
सलिलादूर्ध्वमुत्तिष्ठ तिष्ठत्वेष कपिस्त्वयि ।
अस्माकमतिथिश्चैव पूज्यस्य प्लवतां वरः ।। ९८
रामोक्ष्वाकुमहानाभ देवगन्धर्वसेवित ।
हनूमांस्त्वयि विश्रान्तस्ततः शेषं गमिष्यति ।। ९९

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काकुत्स्थस्यानृशंस्यं च मैथिल्याश्च विवासनम्।
श्रमं च प्लवगेन्द्रस्य समीक्ष्योत्थातुमर्हसि।। १००
हिरण्यनाभो मैनाको निशम्य लवणाम्भसः।
उत्पपात जलात्तूर्णं महाद्रुमलतावृतः। १०१
स सागरजलं भित्त्वा बभूवाभ्युत्थितस्तदा।
यथा जलधरं भित्त्वा दीप्तरश्मिर्दिवाकरः।। १०२
स महात्मा मुहूर्तेन पर्वतः सलिलावृतः।
दर्शयामास शृङ्गाणि सागरेण नियोजितः।। १०३
शातकुम्भमयैः शृङ्गैः सकिंनरमहोरगैः।
अदित्योदयसंकाशैरालिखद्भिरिवाम्बरम्।। १०४
तप्तजाम्बूनदैः शृङ्गैः पर्वतस्य समुत्थितैः।
आकाशं शस्त्रसंकाशमभवत् काञ्चनप्रभम्।। १०५
जातरूपमयैः शृङ्गैर्भ्राजमानैः स्वयंप्रभैः।
आदित्यशतसंकाशः सोऽभवद्गिरिसत्तमः।। १०६
तमुत्थितमसङ्गेन हनुमानग्रतः स्थितम्।
मध्ये लवणतोयस्य विघ्नोऽयमिति निश्चितः।। १०७
स तमुच्छ्रितमत्यर्थं महावेगो महाकपिः।
उरसा पातयामास जीमूतमिव मारुतः।। १०८
स तथा पातितस्तेन कपिना पर्वतोत्तमः।
बुद्ध्वा तस्य कपेर्वेगं जहर्ष च ननाद च।। १०९
तमाकाशगतं वीरमाकाशे समुपस्थितः।
प्रीतो हृष्टमना वाक्यमब्रवीत् पर्वतः कपिम्।। ११०
मानुषं धारयन् रूपमात्मनः शिखरे स्थितः।
दुष्करं कृतवान् कर्म त्वमिदं वानरोत्तम।। १११
निपत्य मम शृङ्गेषु विश्रमस्व यथासुखम्।
राघवस्य कुले जातैरुदधिः परिवर्धितः।। ११२

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स त्वां रामहिते युक्तं प्रत्यर्चयति सागरः।
कृते च प्रतिकर्तव्यमेष धर्मः सनातनः।। ११३
सोऽयं तत्प्रतिकारार्थी त्वत्तः संमानमर्हति।
त्वन्निमित्तमनेनाहं बहुमानात्प्रचोदितः। ११४
योजनानां शतं चापि कपिरेष खमाप्लुतः।
तव सानुषु विश्रान्तः शेषं प्रक्रमतामिति।। ११५
तिष्ठ त्वं हरिशार्दूल मयि विश्रम्य गम्यताम्।
तदिदं गन्धवत् स्वादु कन्दमूलफलं बहु।। ११६
तदास्वाद्य हरिश्रेष्ठ विश्रम्य श्वो गमिष्यसि।
अस्माकमपि संबन्धः कपिमुख्य त्वयास्ति वै।। ११७
प्रख्यातस्त्रिषु लोकेषु महागुणपरिग्रहः।
वेगवन्तः प्लवन्तो ये प्लवगा मारुतात्मज।। ११८
तेषां मुख्यतमं मन्ये त्वामहं कपिकुञ्जर।
अतिथिः किल पूजार्हः प्राकृतोऽपि विजानता।। ११९
धर्मं जिज्ञासमानेन किं पुनर्यादृशो भवान्।
त्वं हि देववरिष्ठस्य मारुतस्य महात्मनः।। १२०
पुत्रस्तस्यैव वेगेन सदृशः कपिकुञ्जर।
पूजिते त्वयि धर्मज्ञ पूजां प्राप्नोति मारुतः।। १२१
तस्मात्त्वं पूजनीयो मे श्रृणु चाप्यत्र कारणम्।
पूर्वं कृतयुगे तात पर्वताः पक्षिणोऽभवन्।। १२२
तेऽभिजग्मुर्दिशः सर्वा गरुडानिलवेगिनः।
ततस्तेषु प्रयातेषु देवसङ्घा सहर्षिभिः।। १२३
भूतानि च भयं जग्मुस्तेषां पतनशङ्कया।
ततः क्रुद्धः सहस्राक्षः पर्वतानां शतक्रतुः।। १२४
पक्षांश्चिच्छेद वज्रेण तत्र तत्र सहस्रशः।
स मामुपगतः क्रुद्धो वज्रमुद्यम्य देवराट्।। १२५

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ततोऽहं सहसा क्षिप्तः श्वसनेन महात्मना।
अस्मिँल्लवणतोये च प्रक्षिप्तः प्लवगोत्तम।। १२६
गुप्तपक्षसमग्रश्च तव पित्राभिरक्षितः।
ततोऽहं मानयामि त्वां मान्यो हि मम मारुतः।। १२७
त्वया मे ह्येष संबन्धः कपिमुख्य महागुणः।
अस्मिन्नेवं गते कार्ये सागरस्य ममैव च।। १२८
प्रीतिं प्रीतमनाः कर्तुं त्वमर्हसि महाकपे।
श्रमं मोक्षय पूजां च गृहाण कपिसत्तम।। १२९
प्रीतिं च बहु मन्यस्व प्रीतोऽस्मि तव दर्शनात्।
एवमुक्तः कपिश्रेष्ठस्तं नगोत्तममब्रवीत्।। १३०
प्रीतोऽस्मि कृतमातिथ्यं मन्युरेषोऽपनीयताम्।
त्वरते कार्यकालो मे ह्यहश्च व्यतिवर्तते।। १३१
प्रतिज्ञा च मया दत्ता न स्थातव्यमिहान्तरा।
इत्युक्त्वा पाणिना शैलमालभ्य हरिपुंगवः।। १३२
जगामाकाशमाविश्य वीर्यवान् प्रहसन्निव।
स पर्वतसमुद्राभ्यां बहुमानादवेक्षितः।। १३३
पूजितश्चोपपन्नाभिराशीर्भिरनिलात्मजः।
अथोर्ध्वं दूरमुत्पत्य हित्वा शैलमहार्णवौ।। १३४
पितुः पन्थानमास्थाय जगाम विमलेऽम्बरे।
ततश्चोर्ध्वगतिं प्राप्य गिरिं तमवलोकयन्।। १३५
वायुसूनुर्निरालम्बे जगाम विमलेऽम्बरे।
तद्द्वितीयं हनुमतो दृष्ट्वा कर्म सुदुष्करम्।। १३६
प्रशशंसुः सुराः सर्वे सिद्धाश्च परमर्षयः।
देवताश्चाभवन् हृष्टास्तत्रस्थास्य कर्मणा।। १३७
काञ्चनस्य सुनाभस्य सहस्राक्षश्च वासवः।
उवाच वचनं श्रीमान् परितोषात् सगद्गदम्।। १३८

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सुनाभं पर्वतश्रेष्ठं स्वयमेव शचीपतिः।
हिरण्यनाभ शैलेन्द्र परितुष्टोऽस्मि ते भृशम्।। १६९
अभयं ते प्रयच्छामि तिष्ठ सौम्य यथासुखम्।
साह्यं कृतं त्वया सौम्य विक्रान्तस्य हनूमतः।। १७०
क्रमतो योजनशतं निर्भयस्य भये सति।
रामस्यैष हितायैव याति दाशरथेर्हरिः।। १७१
सत्क्रियां कुर्वता तस्य तोषितोऽस्मि भृशं त्वया।
ततः प्रहर्षमगमद्विपुलं पर्वतोत्तमः।। १७२
देवतानां पतिं दृष्ट्वा परितुष्टं शतक्रतुम्।
स वै दत्तवरः शैलो बभूवावस्थितस्तदा।। १७३
हनूमांश्च मुहूर्तेन व्यतिचक्राम सागरम्।
ततो देवाः सगन्धर्वाः सिद्धाश्च परमर्षयः।। १७४
अब्रुवन् सूर्यसंकाशां सुरसां नागमातरम्।
अयं वातात्मजः श्रीमान् प्लवते सागरोपरि।। १७५
हनूमान्नाम तस्य त्वं मुहूर्तं विघ्नमाचर।
राक्षसं रूपमास्थाय सुघोरं पर्वतोपमम्।।१७६
दंष्ट्राकरालं पिङ्गाक्षं वक्त्रं कृत्वा नभःस्पृशम्।
बलमिच्छामहे ज्ञातुं भूयश्चास्य पराक्रमम्।। १७७
त्वां विजेष्यत्युपायेन विषादं वा गमिष्यति।
एवमुक्ता तु सा देवी दैवतैरभिसत्कृता।। १७८
समुद्रमध्ये सुरसा बिभ्रती राक्षसं वपुः।
विकृतं च विरूपं च सर्वस्य च भयावहम्।। १७९
प्लवमानं हनूमन्तमावृत्येदमुवाच ह।
मम भक्षः प्रदिष्टस्त्वमीश्वरैर्वानरर्षभ।। १८०
अहं त्वां भक्षयिष्यामि प्रविशेदं ममाननम्।
एवमुक्तः सुरसया प्राञ्जलिर्वानरर्षभः।। १८१

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प्रहृष्टवदनः श्रीमान् सुरसां वाक्यमब्रवीत्।
रामो दाशरथिः श्रीमान् प्रविष्टो दण्डकावनम्।। १५२
लक्ष्मणेन सह भ्रात्रा वैदेह्या चापि भार्यया।
अन्यकार्यविषक्तस्य बद्धवैरस्य राक्षसैः।। १५३
तस्य सीता हृता भार्या रावणेन यशस्विनी।
तस्याः सकाशं दूतोऽहं गमिष्ये रामशासनात्।। १५४
कर्तुमर्हसि रामस्य साह्यं विषयवासिनी।
अथवा मैथिलीं दृष्ट्वा रामं चाक्लिष्टकारिणम्।। १५५
आगमिष्यामि ते वक्त्रं सत्यं प्रतिश्रृणोमि ते।
एवमुक्ता हनुमता सुरसा कामरूपिणी।। १५६
अब्रवीन्नातिवर्तेन्मां कश्चिदेष वरो मम।
तं प्रयान्तं समुद्वीक्ष्य सुरसा वाक्यमत्रवीत्।। १५७
बलं जिज्ञासमाना वै नागमाता हनूमतः।
प्रविश्य वदनं मेऽद्य गन्तव्यं वानरोत्तम।। १५८
वर एष पुरा दत्तो मम धात्रेति सत्वरा।
व्यादाय वक्त्रं विपुलं स्थिता सा मारुतेः पुरः।। १५९
एवमुक्तः सुरसया क्रुद्धो वानरपुंगवः।
अब्रवीत् कुरु वै वक्त्रं येन मां विषहिष्यसे।। १६०
इत्युक्त्वा सुरसां क्रुद्धो दशयोजनमायताम्।
दशयोजनविस्तारो बभूव हनुमांस्तदा।। १६१
तं दृष्ट्वा मेघसंकशं दशयोजनमायतम्।
चकार सुरसाप्यास्यं विंशद्योजनमायतम्।। १६२
तद्दृष्ट्वा व्यादितं चास्यं वायुपुत्रः सुबुद्धिमान्।
दीर्घजिह्वं सुरसया सुघोरं नरकोपमम्।। १६३
स संक्षिप्यात्मनः कायं जीमूत इव मारुतिः।
तस्मिन् मुहूर्ते हनुमान् बभूवाङ्गुष्ठमात्रकः।। १६४

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सोऽभिपत्याशु तद्वक्त्रं निष्पत्य च महाजवः।
अन्तरिक्षे स्थितः श्रीमानिदं वचनमब्रवीत्।। १६५
प्रविष्टोऽस्मि हि ते वक्त्रं दाक्षायणि. नमोऽस्तु ते।
गमिष्ये यत्र वैदेही सत्यश्चासीद्वरस्तव।। १६६
तं दृष्ट्वा वदनान्मुक्तं चन्द्रं राहुमुखादिव।
अब्रवीत् सुरसा देवी स्वेन रूपेण वानरम्।। १६७
अर्थसिद्ध्यै हरिश्रेष्ठ गच्छ सौम्य यथासुखम्।
समानयस्व वैदेहीं राघवेण महात्मना।। १६८
तत्तृतीयं हनुमतो दृष्ट्वा कर्म सुदुष्करम्।
साधु साध्विति भूतानि प्रशशंसुस्तदा हरिम्।। १६९
जगामाकाशमाविश्य वेगेन गरुडोपमः।
सेविते वारिधाराभिः पतगैश्व निषेविते।। १७०
चरिते कैशिकाचार्यैरावतनिषेविते।
सिंहकुञ्जरशार्दूलपतगोरगवाहनैः।। १७१
विमानैः संपतद्भिश्च विमलैः समलंकृते।
वज्राशनिसमाघातैः पावकैरुपशोभिते।। १७२
कृतपुण्यैर्महाभागैः स्वर्गजिद्भिरलंकृते।
वहता हव्यमत्यर्थं सेविते चित्रभानुना।। १७३
ग्रहनक्षत्रचन्द्रार्कतारागणविभूषिते।
महर्षिगणगन्धर्वनागयक्षसमाकुले।। १७४
विविक्ते विमले विश्वे विश्वावसुनिषेविते।
देवराजगजाक्रान्ते चन्द्रसूर्यपथे शिवे।। १७५
विताने जीवलोकस्य विततते ब्रह्मनिर्मिते।
बहुशः सेविते वीरैर्विद्याधरगणैर्वरैः।। १७६
जगाम वायुमार्गे च गरुत्मानिव मारुतिः।
हनुमान् मेघजालानि प्रकर्षन् मारुतो यथा।। १७७

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कालगरुसवर्णानि रक्तपीतसितानि च।
कपिना कृष्यमणानि महाभ्राणि चकाशिरे।। १७८
प्रविशन्नभ्रजालानि निष्पतंश्च पुनः पुनः।
प्रावृषीन्दुरिवाभाति निष्पतन् प्रविशंस्तदा।। १७९
प्रदृश्यमानः सर्वत्र हनुमान् मारुतात्मजः।
भेजेऽम्बरं निरालम्बं लम्बपक्ष इवाद्रिराट्।। १८०
प्लवमानं तु तं दृष्ट्वा सिंहिका नाम राक्षसी।
मनसा चिन्तयामास प्रवृद्धा कामरूपिणी।। १८१
अद्य दीर्घस्य कालस्य भविष्याम्यहमाशिता।
इदं हि मे महत् सत्त्वं चिरस्य वशमागतम्।। १८२
इति संचिन्त्य मनसा छायामस्य समाक्षिपत्।
छायायां गृह्यमाणायां चिन्तयामास वानरः।। १८३
समाक्षिप्तोऽस्मि सहसा पङ्गूकृतपराक्रमः।
प्रतिलोमेन वातेन महानौरिव सागरे।। १८४
तिर्यगूर्ध्वमधश्चैव वीक्षमाणस्ततः कपिः।
ददर्श स महत् सत्त्वमुत्थितं लवणाम्भसः।। १८५
तद्दृष्ट्वा चिन्तयामास मारुतिर्विकृताननम्।
कपिराजेन कथितं सत्त्वमद्भुतदर्शनम्।। १८६
छायाग्राहि महाविर्यं तदिदं नात्र संशयः।
स तां बुद्ध्वार्थतत्त्वेन सिंहिकां मतिमान् कपिः।। १८७
व्यवर्धत महाकायः प्रावृषीव बलाहकः।
तस्य सा कायमुद्वीक्ष्य वर्धमानं महाकपेः।। १८८
वक्त्रं प्रसारयामास पातालान्तरसंनिभम्।
घनराजीव गर्जन्ती वानरं समभिद्रवत्।। १८९
स ददर्श ततस्तस्या विवृतं सुमहन्मुखम्।
कायमात्रं च मेधावी मर्माणि च महाकपिः।। १९०

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स तस्या विवृते वक्त्रे वज्रसंहननः कपिः।
संक्षिप्य मुहुरात्मानं निपपात महाबलः।। १९१
आस्ये तस्या निमज्जन्तं ददृशुः सिद्धचारणाः।
ग्रस्यमानं यथा चन्द्रं पूर्णं पर्वणि राहुणा।। १९२
तन्नस्तस्या नखैस्तीक्ष्णैर्मर्माण्युत्कृत्य वानरः।
उत्पपाताथ वेगेन मनःसंपातविक्रमः।। १९३
तां तु दृष्ट्या च धृत्या च दाक्षिण्येन निपात्य हि।
स कपिप्रवरो वेगाद्ववृधे पुनरात्मवान्।। १९४
हतहृत् सा हनुमता पपात विधुराम्भसि।
स्वयंभुवेव हनुमान् सृष्टस्तस्य विनाशने।। १९५
तां हतां वानरेणाशु पतितां वीक्ष्य सिंहिकाम्।
भूतान्याकाशचारीणि तमूचुः प्लवगोत्तमम्।। १९६
भीममद्य कृतं कर्म महत् सत्त्वं त्वया हतम्।
साधयार्थमभिप्रेतमरिष्टं प्लवतां वर।। १९७
यस्य त्वेतानि चत्वारि वानरेन्द्र यथा तव।
स्मृतिर्धृतिर्मतिर्दाक्ष्यं स कर्मसु न सीदति।। १९८
स तैः संभावितः पूज्यैः प्रतिपन्नप्रयोजनः।
जगामाकाशमाविश्य पन्नगाशनवत् कपिः।। १९९
प्राप्तभूयिष्ठपारस्तु सर्वतः प्रतिलोकयन्।
योजनानां शतस्यान्ते वनराजिं ददर्श सः।। २००
ददर्श च पतत्रेव विविधद्रुमभूषितम्।
द्वीपं शाखामृगश्रेष्ठो मलयोपवनानि च।। २०१
सागरं सागरानूपं सागरानूपजान् द्रुमान्।
सागरस्य च पत्नीनां मुखान्यपि विलोकयन्।। २०२
स महामेघसंकाशं समीक्ष्यात्मानमात्मवान्।
निरुन्धन्तमिवाकाशं चकार मतिमान् मतिम्।। २०३

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कायवृद्धिं प्रेवेगं च मम दृष्ट्यैव राक्षसाः।
मयि कौतूहलं कुर्युरिति मेने महाकपिः।। २०४
ततः शरीरं संक्षिप्य तन्महीधरसंनिभम्।
पुनः प्रकृतिमापेदे वीतमोह इवात्मवान्।। २०५
तद्रूपमतिसंक्षिप्य हनूमान् प्रकृतौ स्थितः।
त्रीन् क्रमानिव विक्रम्य बलिवीर्यहरो हरिः।। २०६
स चारुनानाविधरूपधारी परं समासाद्य समुद्रतीरम्।
परैरशक्यं प्रतिपन्नरूपः समीक्षितात्मा समवेक्षितार्थः।। २०७
ततः स लम्बस्य गिरेः समृद्धे विचित्रकूटे निपापात कूटे।
सकेतकोद्दालकनारिकेले महाद्रिकूटप्रतिमो महात्मा।। २०८
ततस्तु संप्राप्य समुद्रतीरं समीक्ष्य लङ्कां गिरिराजमूर्ध्नि।
कपिस्तु तस्मिन्निपपात पर्वते विधूय रूपं व्यथयन् मृगद्विजान्।।२०९
स सागरं दानवपन्नगायुतं बलेन विक्रम्य महोर्मिमालिनम्।
निपत्य तीरे च महोदधेस्तदा ददर्श लङ्कामम्रावतीमिव।। २१०

इत्यार्षे श्रीमद्रामयणे वाल्मीकीये आदिकाव्ये चतुर्विंशतिसहस्रिकायां संहितायाम् सुन्दरकाण्डे सागरलङ्घनं नाम प्रथमः सर्गः

2.1.1 TRANSLATION

Chapter - 1

Hanuman's Leap

Hanuman then resolved to travel through the air in quest of Janaki. In order to perform that arduous task he raised his head and stiffened his neck quite erect, for which he looked like a bull. He then walked over the earth, green with grass, with irresistible steps. At that time, he brushed aside all animals like a lion and crushed down good many trees, and thereby scared away the feathered denizens of

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the forest. There were various minerals on the Mahendra hill shining in their pristine lustre. Hanuman standing at its foot looked like an elelphant immeresed in a lake!

After this, he bowed down to the Sun, Indra. Svayambhu, Wind-god, and all beings with joined palms and then facing the west he saluted his father and then began to increase in dimension like the sea. The Vanaras at this stared at him with their eyes wide open in deep amazement. The mighty hero got ready for crossing the ocean. He caught hold tightly of the mountain with his hands and feet. The hill at once shook and flowers began to drop down from the trees. Hanuman began to press the mountain more and more, and it began to spurt forth water like an elephant shedding its temporal sweat, and the golden, silvery and collyrium hues of the different minerals were all destroyed by that torrent of water. Heavy boulders rolled down with large blocks of red-arsenic; then the hill looked like the smoke of a burning flame. Beasts and birds shrieked in fear ran in every direction and the snakes raising their spacious hoods began to bite at the rocks, as if they vomited fire in anger. Big rocks bit by those snakes crumbled into pieces and those fragments began to burn with fire-like venom. Although there were many medical herbs, they could not neutralise that poison.

At this sudden convulsion, the hermits thought that they were being riven by the Rakshasas. The Vidyadharas with their women ran away from their drinkinghaunts, leaving their golden seats, goblets, bowls, delicious articles for chewing, various kinds of meat, oxen, hides and swords

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with golden hilts. Fair damsels wearing necklaces, bracelets, anklets and carnation garlands, besmeared with red sandal paste and with their eyes red with wine dallying in amorous sports being startled by this strange occurrence, with their lovers, rose in the sky and watched the thing with delightful curiosity from above. The hermits thought about the great feat of Hanuman, undertaken for the benefit of Rama and Vanaras in general, and blessed that he would be able to cross the ocean easily.

Hearing this from the hermits, the Vidyadharas were struck with wonder and they repeatedly looked at Hanuman. Meanwhile the fire-like mighty hero trembled in his limbs and his hairs stood on their ends, and he roared like the rumbling of a cloud. He lashed his roundish tail covered with down again and again on his back just to get ready for the spring. It seemed as if Garuda, the king of the birds, was flying off with a huge snake.

He then firmly planted his arms like bolts on the mountain; then contracting his legs, neck and abdomen mustered his strength. He looked up and suspended his breath and then contracting his ears in order to spring, addressing other Vanaras said, "I shall reach Lanka with the velocity of wind, just like an arrow shot by Rama and if I do not find Janaki there I shall, at the same speed, go to the region of the gods. If I do not meet with success even there, then I shall uproot Lanka and bring Ravana in bondage."

With these words Hanuman sprang at ease like Garuda. As he flew up, trees were uprooted from all sides.

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Hanuman coursed through the sky along with those trees, borne up by the violence of his flight. The Sala and palm trees went after him for a short time as people follow their friends bound for a distant land, or as the troops follow their king. Hanuman thus being covered with buds and blossoms looked like a hill lit up with glow-worms. Then the heavy trees being deprived of their flowers by the velocity of the flight began to drop down into the sea like mountains in fear of their wings being clipped by Indra, and the flowers on account of their lightness gradually reached the sea. Then the surface of the sea being covered with those fragrant flowers looked like the star-spangled sky or like a cloud flashing with lightning. Hanuman with outstretched hands under the sky looked like a pentahooded snake from a mountain crevice. It seemed, as if, the hero was going to devour both the ocean and the sky. His brown eyes, flashing like lightning, looked like two fires burning on the hill, and they resembled the sun and the moon fixed in a vast yellow aureola. His ruddy face with red nose looked like the crimson sun of the evening. The uplifted tail of Hanuman looked beautiful like upraised standard of Indra. Being encircled by his own tail he appeared like the sun placed in the midst of the Zodiac. His red waist looked like the middle of a hill tinged with red minerals. The wind shut up within his arm-pits rumbled like clouds. Hanuman with his long tail looked like a comet that issuing from the north shines like a luminous line in the sky. His shadow fell on the sea and he steered through the air like a ship. Huge billows rose over that part of the sea over which he passed, and he steered through with great speed breasting

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the mighty waves with his wide breast hard as a rock. The wind, raised by his breath and by clouds, agitated the rolling deep greatly. Hanuman pushed forward by dividing the high waves raised by his velocity as if separating the earth from heaven. At that time it seemed as if he was engaged in courting the mountainous waves like the Meru and the Mandara and the waves lashed up by his speed reached the sky where they looked over-spreading the sky-like the autumnal clouds.

Then all aquatic animals became visible like the body of a person when the cloth is taken off. The snakes were afraid seeing Hanuman going along the sky, like Garuda, and they seized with fear. The shadow of this hero was ten yojanas wide and thirty yojanas long. The shadow followed him and it spread over the sea like a mass of cloud. He steered in the void like a winged mountain. The clouds began to rain in torrents over the sea being disturbed by his motion. The mighty hero flew sometimes like Garuda and sometimes like the wind through bands of variegated clouds. In the course of his journey sometimes he became concealed behind a mass of clouds and then immediately emerged from them like the full moon.

The gods and the Gandharvas then began to shower flowers on him for his astonishing feat. The sun lessened its heat and the wind began to blow gently. The Nagas, Yakshas and the Rakshasas began to sing his praise seeing him thus unexhausted.

In the meantime the Ocean out of honour to the Ikshwaku line, thought, "If I do not help Hanuman, the

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chief of the Kapis, people will speak ill of me. Sagara, the Ikshwaku king, has widened my expanse. This hero is a great friend to that Ikshwaku family. It is my duty to devise some means so that this hero may take some rest and traverse the rest of the journey at ease."

Arguing thus, addressing the golden Mainaka, the Ocean said, "Indra has placed you as a bar to prevent the ingress and egress of the Asuras from the nether region. You are endowed with wonderful powers and you can expand yourself at will. Rise up at once from the sea. Look, Hanuman for Rama's work is nearing you along the sky. He is fatigued. So get up soon."

Instantly, the Mainaka hill rose from beneath, it seemed as if the sun rose bursting asunder the veil of clouds. At that time the sky and the steel-like sea turned into golden hue with its lustre.

Hanuman thus finding the Mainaka rising suddenly from the saltish sea considered it as an impediment in his path. He brushed it aside by his breast as the wind disperses the clouds. At this Mainaka was immensely pleased and assuming the form of a man came to his peak and said, "O chief of the Kapis! You are engaged in a very difficult task. So please take a little rest on my cliff. Descendants of Raghu have contributed to the increase of the Ocean and you are bent upon Rama's good; so the Ocean-god shows you hospitality. It is the time-honoured custom to do good in return to the benefit one receives. He has told me that you are to cover hundred Yojanas; so he asked me to rise up for your rest. There is plenty of

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palatable fruits and roots; partake them at your will. You are the chief of the Kapis and I have some connection with you, but not to speak of you, it is one's duty to entertain even an humble guest. Your speed is like that of your father, the Wind-god. Now listen to me why you are an object of my honour.

"In the golden age, the mountains had their wings. They flew about in great speed, and the gods and the Maharshis became afraid of them, lest they might fall on them. Then Indra began to clip their wings in anger and he appeared before me in rage. At that time, your father carried me along the sky and then dropped me into the sea. My wings were saved by him. This is why I am honouring you. Time has come to requite that good service. I have been immensely pleased at your sight. So accept my offerings and take a little rest."

Then Hanuman replied, "Mainaka, enough hospitality has been shown by these words. Don't be sorry, pressing duties wait upon me and the day too is about to decline. Moreover, it is my solemn determination not to take any rest within hundred Yojanas, so let me go."

Saying this, Hanuman went on with unabated speed, only after touching the Mainaka. Both the hill and the sea stared in wonder at him.

Hanuman then rose into the sky and proceeded along his journey. All admired his heroic feat. In the meantime, Indra was pleased at the conduct of Mainaka, and addressing him said, "This hero is going for Rama's work and since you have honoured him I have been pleased with

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your action, go wherever you like."

Mainaka was delighted seeing Indra thus pleased, so he sank back under the water after getting the boon from Indra.

Then the Suras, Siddhyas, Maharshis and the Gandharvas addressing Surasa, the spirited mother of the Nagas, said, "O Goddess! Look there, auspicious Hanuman is crossing the sea. Just assume the form of a dreadful Rakshasi and put some obstacles in his path. We want to test his valour. We shall see whether he can conquere you or becomes paralysed with fear."

Thereupon Surasa assuming the hideous form of a Rakshasa, obstructing Hanuman's passage said, "Gods have ordained you as my fare, so I shall devour you today. So enter into the cavity of my mouth."

With these words she stood up before Hanuman with her mouth gaping wide.

Then Hanuman said, "Rama, the son of Dasaratha, has come to the Dandaka forest with his brother and wife. There he incurred great hostility with the Rakshasas. When he was absent, Ravana stole his wife. I have been sent as an envoy to honourable Janaki. The earth belongs to Rama and you live within it, so it is your duty to help him. However, I swear to come back to you after giving information of Janaki to Rama."

Then Surasa, eager to test his valour, said, "Formerly Prajapati Brahma granted me this boon that whoever shall come near me I shall devour him. Now, if you have power,

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you may come out of my jaws." At this Hanuman was highly enraged and said, "O Rakshasi, then open your mouth in proportion to my size." Saying this Hanuman expanded his body to ten yojanas, Surasa gaped her mouth twenty yojanas. That hideous mouth looked like the abyss of hell. Hanuman then extended his body to thirty yojanas and Surasa her mouth to forty yojanas, then Hanuman to fifty yojanas and Surasa to sixty, then Hanuman to seventy and Surasa to eighty, thereupon Hanuman to ninety and Surasa to hundred.

Then Hanuman suddenly contracting his body like a cloud entered into Surasa's mouth and instantly came out of it and rising into the sky said, "Dakshayani! I have come out of your mouth, I bow down to you. Now I go for Janaki."

Then Naga-mother Surasa seeing Hanuman coming out of her mouth like the moon from the jaws of Rahu, assumed her own form and contentedly said, "Go whereever you like and endeavour to find out Janaki."

At this the rangers of the sky praised Hanuman greatly. Hanuman proceeded along the sky. The limitless sky spread to limitless distance. It was tempered by clouds. Birds were flying in it. The rainbow adorned it. And Gandharvas, the masters of music and dancing, were roving about. Wonderful chariots drawn by lions and tigers were plying through it. It was the abode of the pious. There sacred fire carrying clarified butter (in the sacrifice) was always burning. There the sun and the moon and other heavenly bodies shone. Maharshis, Nagas and Yakshas

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resided there. It is the support of the universe, and is like a canopy of the living world.

In the meantime, a Rakshasi, named Sinhika, seeing Hanuman thought of him as her destined morsel. She then followed the shadow of Hanuman. At this Hanuman startled and thought. "As the course of a sea-going vessel is stopped by the wind blowing in opposite direction, so my journey has been thwarted."

Thus thinking he looked around and found a hideous Rakshasi rising from the saltish sea. At that sight, he understood that it was the creature spoken of by Sugriva who captures living beings by their shadows.

Then Sinhika opening her mouth, as wide as the space from the nether-region to the heaven, pursued Hanuman. Hanuman then tried to find out her vital spot. Hanuman at once reduced his size, entered her mouth and tore her heart into pieces with his sharp nails. Thus after cleverly destroying the Rakshasi, he emerged from her mouth like the wind. Thereupon, the denizens of the sky praised him saying, "You have destroyed the Rakshasi by your valour. May you achieve your object! He who has patience, intelligence, keen sight and skill, like you, never loses his heart in any thing."

Thus Hanuman proceeded in great speed. The other shore of the sea was near. In the course of his journey, he saw islands covered with trees, the Malaya hill, junctions of the rivers with the sea. His vast size overcast the sky as if with a cloud. He then thought that his vast size and speed might rouse the curiosity of the Rakshasas. So he

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diminished his body, huge as a mountain, and resumed his former self like a yogi freed from all worldly delusions. It seemed then as if God Vishnu after covering the three worlds by his three steps had resumed his former self.

There was a long range of hills along the margin of the sea, abounding in Ketakas, Uddalakas and cocoanut trees. Hanuman after crossing the ocean by his valour alighted on a rocky brow of an inclined cliff. Beasts and birds were startled by it. On arriving there, he saw the city of Lanka, like the heavenly city of Amaravati.

2.2 Self Check Questions

1. हनूमतः सागरोल्लङ्घनं वर्णयत।
2. लघुटिप्पणीः लिखत

१) महेन्द्रपर्वतः २) मैनाकः

३) सुरसा ४) सिंहिका

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निशागमप्रतीक्षा

3.1 निशागमप्रतीक्षा

3.2 लङ्काधिदेवताविजयः

33 लङ्कापुरीप्रवेशः

3.4 भवनविचयः

3.5 रावणगृहावेक्षणम्

3.6 Self Check Questions

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Unit-3
निशागमप्रतीक्षा

3.1 पाठ्यभागः

दितीयः सर्गः

निशागमप्रतीक्षा

स सागरमनाधृष्यमतिक्रम्य महाबलः।
त्रिकूटशिखरे लङ्कां स्थितां स्वस्थो ददर्श ह।। १

ततः पादपमुक्तेन पुष्पवर्षेण वीर्यवान्।
अभिवृष्टः स्थितस्तत्र बभौ पुष्पमयो यथा।। २

योजनानां शतं श्रीमांस्तीर्त्वाप्युत्तमविक्रमः।
अनिःश्वसन् कपिस्तत्र न ग्लानिमधिगच्छति।। ३

शतान्यहं योजनानां क्रमेयं सुबहून्यपि।
किं पुनः सागरस्यान्तं संख्यातं शतयोजनम्।। ४

स तु वीर्यवतां श्रेष्ठः प्लवतामपि चोत्तमः।
जगाम वेगवाल्लँङ्कां लङ्घयित्वा महोदधिम्।। ५

शाद्वलानि च नीलानि गन्धवन्ति वनानि च।
गण्डवन्ति च मध्येन जगाम नगवन्ति च।। ६

शैलांश्च तरुभिश्छन्नान् वनराजीश्च पुष्पिताः।
अभिचक्राम तेजस्वी हनूमान् प्लवगर्षभः।। ७

स तस्मिन्नचले तिष्ठन् वनान्युपवनानि च।
स नगाग्रे स्थितां लङ्कां ददर्श पवनात्मजः।। ८

सरलान् कर्णिकारांश्च खर्जूरांश्च सुपुष्पितान्।
प्रियालान् मुचुलिन्दांश्च कुटजान् केतकानपि।। ९

प्रियङ्गून् गन्धपूर्णांश्च नीपान् सप्तच्छदांस्तथा।
असनान् कोविदारांश्च करवीरांश्च पुष्पितान्।। १०

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पुष्पभारनिबद्धांश्च तथा मुकुलितानपि।
पादपान् विहगाकीर्णान् पवनाधूतमस्तकान्।। ११
हंसकारण्डवाकीर्णा वापीः पद्मोत्पलायुताः।
आक्रीडान् विविधान् रम्यान् विविधांश्च जलाशयान्।। १२
संतताम् विविधैर्वृक्षैः सर्वर्तुफलपुष्पितैः।
उद्यानानि च रम्याणि ददर्श कपिकुञ्जरः।। १३
समासाद्य च लक्ष्मीवाल्लँङ्कां रावणपालिताम्।
परिखाभिः सपद्माभिः सोत्पलाभिरलंकृताम्।। १४
सीतापहरणात्तेन रावणेन सुरक्षिताम्।
समन्ताद्विचरद्भिश्च राक्षसैः कामरूपिभिः।। १५
काञ्चनेनावृतां रम्यां प्राकरेण महापुरीम्।
गृहैश्च ग्रहसंकाशैः शारदाम्बुदसंनिभैः।। १६
तोरणैः काञ्चनैर्दीप्तां लतापङ्क्तिविचित्रितैः।
ददर्श हनुमाल्लङ्कां दिवि देवपुरीमिव।। १८
गिरिमूर्ध्नि स्थितां लङ्कां पाण्डरैर्भवनैः शुभैः।
स ददर्श कपिः श्रीमान् पुरमाकाशगं यथा।। १९
पालितां राक्षसेन्द्रेण निर्मितां विश्वकर्मणा।
प्लवमानामिवाकाशे ददर्श हनुमान् पुरीम्।। २०
वप्रप्राकारजघनां विपुलाम्बुवनाम्बराम्।
शतघ्नीशूलकेशान्तामट्टालकवतंसकाम्।। २१
मनसेव कृतां लङ्कां निर्मितां विश्वकर्मणा।
द्वारमुत्तरमासाद्य चिन्तयामास वानरः।। २२
कैलासनिलयप्रख्यमालिखन्तमिवाम्बरम्।
डीयमानमिवाकाशमुच्छ्रितैर्भवनोत्तमैः।। २३
संपूर्णां राक्षसैर्धोरैर्नगैर्भोगवतीमिव।
अचिन्त्यां सुकृतां स्पष्टां कुबेराध्युषितां पुरा।। २४

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दंष्ट्रिभिर्बहुभिः शूरैः शूलपट्टिशपाणिभिः।
रक्षितां राक्षसैर्घोरैर्गुहामाशीविषैरिव।। २५
तस्याश्च महतीं गुप्तिं सागरं च समीक्ष्य सः।
रावणं च रिपुं घोरं चिन्तयामास वानरः।। २६
आगत्यापीह हरयो भविष्यन्ति निरर्थकाः।
न हि युद्धेन वै लङ्का शक्या जेतुं सुरैरपि।। २७
इमां तु विषमां दुर्गां लङ्कां रावणपालिताम्।
प्राप्यापि स महाबाहुः किं करिष्यति राघवः।। २८
अवकाशो न सान्त्वस्य राक्षसेष्वभिगम्यते।
न दानस्य न भेदस्य नैव युद्धस्य दृश्यते।। २९
चतुर्णामेव हि गतिर्वानराणां महात्मनाम्।
वालिपुत्रस्य नीलस्य मम राज्ञश्च धीमतः।। ३०
यावज्जानामि वैदेहीं यदि जीवति वा न वा।
तत्रैव चिन्तयिष्यामि दृष्ट्वा तां जनकात्मजाम्।। ३१
ततः स चिन्तयामास मुहूर्तं कपिकुञ्जरः।
गिरिश्रृङ्गे स्थितस्तस्मिन् रामस्याभ्युदये रतः।। ३२
अनेन रूपेण मया न शक्या रक्षसां पुरी।
प्रवेष्टुं राक्षसैर्गुप्ता क्रूरैर्बलसमन्वितैः।। ३३
उग्रौजसो महावीर्या बलवन्तश्च राक्षसाः।
वञ्चनीया मया सर्वे जानकीं परिमार्गता।। ३४
लक्ष्यालक्ष्येण रूपेण रात्रौ लङ्कापुरी मया।
प्रवेष्टुं प्राप्तकालो मे कृत्यं साधयितुं महत्।। ३५
तां पुरीं तादृशीं दृष्ट्वा दुराधर्षां सुरासुरैः।
हनूमांश्चिन्तयामास विनिःश्वस्य मुहुर्मुहुः।। ३६
केनोपायेन पश्येयं मैथिलीं जनकात्मजाम्।
अदृष्टो राक्षसेन्द्रेण रावणेन दुरात्मना।। ३७

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न विनश्येत् कथं कार्यं रामस्य विदितात्मनः।
एकामेकश्च पश्येयं रहिते जनकात्मजाम्।। ३८
भूताश्चार्था विपद्यन्ते देशकालविरोधिताः।
विक्लवं दूतमासाद्य तमः सूर्योदये यथा।। ३९
अर्थानर्थान्तरे बुद्धिर्निश्चितापि न शोभते।
घातयन्ति हि कार्याणि दूताः पण्डितमानिनः।। ४०
न विनश्येत् कथं कार्यं वैक्लव्यं न कथं भवेत्।
लङ्घनं च समुद्रस्य कथं नु न भवेद्वृथा।। ४१
मयि दृष्टे तु रक्षोभी रामस्य विदितात्मनः।
भवेद्व्यर्थमिदं कार्यं रावणानर्थमिच्छतः।। ४२
न हि शक्यं क्वचित् स्थातुमविज्ञातेन राक्षसैः।
अपि राक्षसरूपेण किंमुतान्येन केनचित्।। ४३
वायुरप्यत्र नाज्ञातश्चरेदिति मतिर्मम।
न ह्यस्त्यविदितं किंचिद्राक्षसानां बलीयसाम्।। ४४
इहाहं यदि तिष्ठामि स्वेन रूपेण संवृतः।
विनाशमुपयास्यामि भर्तुरर्थश्च हीयते।। ४५
तदहं स्वेन रूपेण रजन्यां ह्रस्वतां गतः।
लङ्कामभिगमिष्यामि राघवस्यार्थसिद्धये।। ४६
रावणस्य पुरीं रात्रौ प्रविश्य सुदुरासदाम्।
विचिन्वन् भवनं सर्वं द्रक्ष्यामि जनकात्मजाम्।। ४७
इति संचिन्त्य हनुमान् सूर्यस्यास्तमयं कपिः।
आचकाङ्क्षे तदा वीरो वैदेह्या दर्शनोत्सुकः।। ४८
सूर्ये चास्तं गते रात्रौ देहं संक्षिप्य मारुतिः।
पृषदंशकमात्रः सन् बभूवाद्भुतदर्शनः।। ४९
प्रदोषकाले हनुमांस्तूर्णमुल्लङ्घ्य वीर्यवान्।
प्रविवेश पुरीं रम्यां सुविभक्तमहापथाम्।। ५०

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प्रासादमालावितताँ स्तम्भैः काञ्चनराजतैः।
शातकुम्भमयैर्जालैर्गन्धर्वनगरोपमाम्।। ५१
सप्तभौमाष्टभौमैश्च स ददर्श महापुरीम्।
तलैः स्फाटिकसंकीर्णैः कार्तस्वरविभूषितैः।। ५२
वैदूर्यमणिचित्रैश्च मुक्ताजालविराजितैः।
तलैः शुशुभिरे तानि भवनान्यत्र रक्षसाम्।। ५३
काञ्चनानि विचित्राणि तोरणानि च रक्षसाम्।
लङ्कामुद्द्योतयामासुः संर्वतः समलंकृताम्।। ५४
अचिन्त्यामद्भुताकारां दृष्ट्वा लङ्कां महाकपिः।
आसीद्विषण्णो हृष्टश्च वैदेह्या दर्शनोत्सुकः।। ५५
स पाण्डरोद्विद्धविमानमालिनीं महार्हजाम्बूनदजालतोरणाम्।
यशस्विनीं रावणबाहुपालितां क्षपाचरैर्भीमबलैः समावृताम्।। ५६
चन्द्रोऽपि साचिव्यमिवास्य कुर्वंस्तारागणैर्मध्यगतो विराजन्।
ज्योत्स्नावितानेन वितत्य लोकमुत्तिष्ठते नैकसहस्ररश्मिः।। ५७
शङ्खप्रभं क्षीरमृणालवर्णमुद्गच्छमानं व्यवभासमानम्।
ददर्श चन्द्रं स कपिप्रवीरः पोप्लूयमानं सरसीव हंसम्।। ५८

इत्यार्षे श्रीमद्रामायणे वाल्मीकीये आदिकाव्ये चतुर्विंशतिसहस्रिकायां संहितायाम् सुन्दरकाण्डे निशागमप्रतीक्षा नाम द्वितीयः सर्गः

3.1.2 TRANSLATION

Chapter II

THE CITY OF LANKA

The hero endowed with great strength did not feel fatigued even after crossing hundred yojanas - sea. He was not breathing hard even after such a hard labour. He stood with an unshaken body. Not to speak of hundred yojanas,

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it was possible for this hero to travel even more. Then the trees began to shower flowers on his head. Being covered with flowers he stood like a tree in blossoms. Another name of Lanka hill was Trikuta, and the city of the Rakshasas stood on it. Hanuman in slow paces proceeded towards it. There the tableland was covered with green grass and fragrant shrubs and the trees stood there in beautiful rows. Hanuman took a middle road to Lanka. Various trees grew in the Trikuta. There were Deodars, Karnikas, Dates, Piyalas, Kutujas, Ketaka, fragrant Priyangu, Kovidaras, Kadamvas, Saptachhadas, Asanas and Karviras. Of them many were in blossoms. Some were even bent down with the weight of flowers and their leaves were gently shaking in the breeze. And birds were singing sweetly on their boughs. There were many crystal lakes and tanks full of white and red lotuses; swans and cranes were sporting amongst them. Here and there stood sporting haunts on hills with beautiful gardens attached to them. Hanuman seeing all these on his way, at last, arrived at Lanka protected by Ravana. The great city was surrounded by a moat, full of lilies, and since the abduction of Sita, the rovers of night at the command of Ravana were guarding it on all sides with bows and arrows.

It was a highly beautiful city, girt by a golden wall, with lofty white mansions and yellow high ways. Its gates were covered with creepers and adorned with streaming banners. The heavenly architect Viswakarma had built that city with great care. As a mountain cave is infested with snakes, so dreadful Rakshasas lived there. The city was situated on the summit of a hill, and it seemed as if it was

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soaring in the sky. It looked like the creation of fancy! Arms, like Sataghnis and Shulas, were kept in different parts. Hanuman, in amazement, stared at it, as Indra looked upon Amaravati with admiration.

The hero gradually came to the northern gate of the city. It was high, as if kissing the sky, and it looked like the gate of Alaka - the city of Kuvera. The houses there were so high that it seemed, as if, they were supporting the sky! Hanuman considering the strong defence and the prowess of the formidable enemy Ravana and also of the sea intervening, thought, "Even if the Vanaras succeed in reaching Lanka, they won't be able to conquer. It is impossible even for the gods to occupy the city without war. This city is quite impregnable. I know not what Rama will do arriving here. Treaty with the Rakshasas is out of the question, nor do I see any favourable circumstance in winning them over by gifts, or by sowing dissensions amongst them in the war. Perhaps, it will be difficult even for Sugriva, Angada, Neela and other Vanaras to reach the place. However, let me now find out whether Janaki is alive or not. I shall decide the course of action after I meet her."

Hanuman then sat upon the hill and thought of the means for meeting Sita. He thought, "Lanka was surrounded by the Rakshasa soldiers, how can I enter there with my present self. The Rakshasas are quite formidable and so it is necessary to delude them for finding out Janaki. I shall, therefore, enter the city by night in invisible form."

Hanuman heaved deep sighs, finding Lanka thus

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inaccessible to the gods and the Asuras. He again thought "How shall I meet Janaki in absence of wicked Ravana? It is not proper to neglect Rama's mission, but how shall I meet her? Acts about to be crowned with success are often marred by thoughtlessness of the agents employed for them. Even a course of action having been decided after due deliberations, becomes frustrated for the fault of the envoys. Emissaries proud of their education or intelligences often become the cause of failure. It is now my duty to be careful about the means by which we can achieve our object and succeed in crossing the ocean. Rama desires to punish Ravana, but if the Rakshasas can detect me, that end will be frustrated. It is not possible to enter the city even in the guise of a Rakshasa. Not to speak of anything else, even the wind cannot blow here without being noticed. It is not possible to do anything in Lanka without the knowledge of the Rakshasas. If I appear in my native form I shall surely lose my life, and great obstacles will crop up for the realisation of my master's object. So I shall enter the city in a dwarfish form during the night, and I shall find out Janaki after a thorough search of every house." Thus thinking Hanuman waited for the sunset.

At last, the sun went down and the night set in. Then Hanuman diminished his body to the dimension of a cat and became wonderful to behold. He then quickly entered beautiful Lanka in the evening. Its highways were broad and lined with palaces with golden pillars and windows with golden net-works. At one place stood seven-storied houses, at another, eight-storied ones with courtyards, decorated with gold and crystal and provided here and

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there with golden gates of wonderful workmanship. Hanuman felt sad at the sight of the rich city; but his eagerness to find out Janaki cheered him up for the quest.

In the meantime, the moon drew canopy of light over the world. The moon rose as if to render help to Hanuman. She was shining in her lily-white purity amongst the stars, and Hanuman saw the moon rising in the sky like a swan swimming in the blue waters of a lake.

3.2 पाठ्यभागः

तृतीयः सर्गः

लङ्काधिदेवताविजयः

स लम्बशिखरे लम्बे लम्बतोयदसंनिभे।
सत्त्वमास्थाय मेधावी हनुमान् मारुतात्मजः।। १
निशि लङ्कां महासत्वो विवेश कपिकुञ्जरः।
रम्यकाननतोयाढ्यां पुरीं रावणपालिताम्।। २
शारदाम्बुधरप्रख्यैर्भवनैरुपशोभिताम्।
सागरोपमनिर्घोषां सागरानिलसेविताम्।। ३
सुपुष्टबलसंगुप्तां यथैव विटपावतीम्।
चारुतोरणनिर्यूहां पाण्डरद्वारतोरणाम्।। ४
भुजगाचरितां गुप्तां शुभां भोगवतीमिव।
तां सविद्युद्घनाकीर्णां ज्योतिर्गणनिषेविताम्।। ५
मन्दमारुतसंचारां यथा चाप्यमरावतीम्।
शातकुम्भेन महता प्राकरेणाभिसंवृताम्।। ६
किङ्किणीजालघोषाभिः पताकाभिरलंकृताम्।
आसाद्य सहसा हृष्टः प्राकारमभिपेदिवान्।। ७

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विस्मयाविष्टहृदयः पुरीमालोक्य सर्वतः।
जाम्बूनदमयैर्द्वारैर्वैदूर्यकृतवेदिकैः। ८
वज्रस्फटिकमुक्ताभिर्मणिकुट्टिमभूषितैः।
तप्तहाटकनिर्यूहै राजतामलपाण्डुरैः।। ९
वैदूर्यतलसोपानैः स्फाटिकान्तरपांसुभिः।
चारुसंजवनोपेतैः खमिवोत्पतितैः शुभैः। १०
क्रौञ्चबर्हिणसंघुष्टै राजहंसनिषेवितैः।
तूर्याभरणनिर्घोषैः सर्वतः प्रतिनादिताम्।। ११
वस्वोकसाराप्रातिमां समीक्ष्य नगरीं ततः।
खमिवोत्पतितां लङ्कां जहर्ष हनुमान् कपिः।। १२
तां समीक्ष्य पुरीं लङ्कां राक्षसाधिपतेः शुभाम्।
अनुत्तमामृद्धिमतीं चिन्तयामास वीर्यवान्।। १३
नेयमन्येन नगरी शक्या धर्षयितुं बलात्।
रक्षिता रावणबलैरुद्यतायुधधारिभिः।। १४
कुमुदाङ्गदयोर्वापि सुषेणस्य महाकपेः।
प्रसिद्धेयं भवेद्भूमिर्मैन्दद्विविदयोरपि।। १५
विवस्वतस्तनूजस्य हरेश्च कुशपर्वणः।
ऋक्षस्य केतुमालस्य मम चैव गतिर्भवेत्।। १६
समीक्ष्य च महाबाहू राघवस्य पराक्रमम्।
लक्ष्मणस्य च विक्रान्तमभवत् प्रीतिमान् कपिः।। १७
तां रत्नवसनोपेतां गोष्ठागारावतंसकाम्।
यन्त्रागारस्तनीमृद्धां प्रमदामिव भूषिताम्।। १८
तां नष्टतिमिरां दीपैर्भास्वरैश्च महागृहैः।
नगरीं राक्षसेन्द्रस्य ददर्श स महाकपिः।। १९
अथ सा हरिशार्दूलं प्रविशन्तं महाबलम्।
नगरी स्वेन रूपेण ददर्श पवनात्मजम्।। २०

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सा तं हरिवरं दृष्ट्वा लङ्का रावणपालिता।
स्वयमेवोत्थिता तत्र विकृताननदर्शना।। २१
पुरस्तात् कपिवर्यस्य वायुसूनोरतिष्ठत।
मुञ्चमाना महानादमब्रवीत् पवनात्मजम्।। २२
कस्त्वं केन च कार्येण इह प्राप्तो वनालय।
कथयस्वेह यत्तत्त्वं यावत् प्राणा धरन्ति ते।। २३
न शक्या खल्वियं लङ्का प्रवेष्टुं वानर त्वया।
रक्षिता रावणबलैरभिगुप्ता समन्ततः।। २४
अथ तामब्रवीद्वीरो हनुमानग्रतः स्थिताम्।
कथयिष्यामि ते तत्त्वं यन्मां त्वं परिपृच्छसि।। २५
का त्वं विरूपनयना पुरद्वारेऽवतिष्ठसे।
किमर्थं चापि मां रुद्ध्वा निर्भर्त्सयसि दारुणा।। २६
हनूमद्वचनं श्रुत्वा लङ्का सा कामरूपिणी।
उवाच वचनं क्रुद्धा परुषं पवनात्मजम्।। २७
अहं राक्षसराजस्य रावणस्य महात्मनः।
आज्ञाप्रतीक्षा दुर्धर्षा रक्षामि नगरीमिमाम्।। २८
न शक्या मामवज्ञाय प्रवेष्टुं नगरी त्वया।
अद्य प्राणैः परित्यक्तः स्वप्स्यसे निहतो मया।। २९
अहं हि नगरी लङ्का स्वयमेव प्लवङ्गम।
सर्वतः परिरक्षामि ह्येतत्ते कथितं मया।। ३०
लङ्काया वचनं श्रुत्वा हनूमान् मारुतात्मजः।
यत्नवान् स हरिश्रेष्ठः स्थितः शैल इवापरः।। ३१
स तां स्त्रीरूपविकृतां दृष्ट्वा वानरपुंगवः।
आबभोषेऽथ मेधावी सत्त्ववान् प्लवगर्षभः।। ३२
द्रक्ष्यामि नगरीं लङ्कां साट्टप्राकारतोरणाम्।
इत्यर्थमिह संप्राप्तः परं कौतूहलं हि मे।। ३३

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वनान्युपवनानीह लङ्कायाः काननानि च।
सर्वतो गृहमुख्यानि द्रष्टुमागमनं हि मे।। ३४
तस्य तद्वचनं श्रुत्वा लङ्का सा कामरूपिणी।
भूय एव पुनर्वाक्यं बभाषे परुषाक्षरम्।। ३५
मामनिर्जित्य दुर्बुद्धे राक्षसेश्वरपालिता।
न शक्यमद्य ते द्रष्टुं पुरीयं वानराधम।। ३६
ततः स हरिशार्दूलस्तामुवाच निशाचरीम्।
दृष्ट्वा पुरीमिमां भद्रे पुनर्यास्ये यथागतम्।। ३७
ततः कृत्वा महानादं सा वै लङ्का भयावहम्।
तलेन वानरश्रेष्ठं ताडयामास वेगिता।। ३८
ततः स कपिशार्दूलो लङ्कया ताडितो भृशम्।
ननाद सुमहानादं वीर्यवान् पवनात्मजः।। ३९
ततः संवर्तयामास वामहस्तस्य सोऽङ्गुलीः।
मुष्टिनाभिजघानैनां हनूमान् क्रोधमूर्छितः।। ४०
स्त्री चेति मन्यमानेन नातिक्रोधः स्वयं कृतः।
सा तु तेन प्रहारेण विह्वलाङ्गी निशाचरी।। ४१
पपात सहसा भूमौ विकृताननदर्शना।
ततस्तु हनुमान् प्राज्ञस्तां दृष्ट्वा विनिपातिताम्।। ४२
कृपां चकार तेजस्वी मन्यमानः स्त्रियं तु ताम्।
ततो वै भृशसंविग्ना लङ्का सा गद्गदाक्षरम्।। ४३
उवाच गर्वितं वाक्यं हनूमन्तं प्लवङ्गमम्।
प्रसीद सुमहाबाहो त्रायस्व हरिसत्तम।। ४४
समये सौम्य तिष्ठन्ति सत्त्ववन्तो महाबलाः।
अहं तु नगरी लङ्का स्वयमेव प्लवङ्गम।। ४५
निर्जिताहं त्वया वीर विक्रमेण महाबल।
इदं च तथ्यं शृणु वै ब्रुवत्या मे हरीश्वर।। ४६

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स्वयंभुवा पुरा दत्तं वरदानं यथा मम।
यदा त्वां वानरः कश्चिद्विक्रमाद्वशमानयेत्।। ४७
तदा त्वया हि विज्ञेयं रक्षसां भयमागतम्।
स हि मे समयः सौम्यः प्राप्तोऽद्य तव दर्शनात्।। ४८
स्वयंभुविहितः सत्यो न तस्यास्ति व्यतिक्रमः।
सीतानिमित्तं राज्ञस्तु रावणस्य दुरात्मनः।। ४९
रक्षसां चैव सर्वेषां विनाशः समुपस्थितः।
तत् प्रविश्य हरिश्रेष्ठ पुरीं रावणपालिताम्।। ५०
विधत्स्व सर्वकार्याणि यानि यानीह वाच्छसि।।
प्रविश्य शापोपहतां हरीश्वर पुरीं शुभां राक्षसमुख्यपालिताम्।
दिदृक्षया त्वं जनकात्मजां सतीं विमार्ग सर्वत्र गतो यथासुखम्।। ५१

इत्यार्षे श्रीमद्रामायणे वाल्मीकीये आदिकाव्ये चतुर्विंशतिसहस्रिकायां संहितायाम् सुन्दरकाण्डे लङ्काधिदेवताविजयो नाम तृतीयः सर्गः

3.2.1 TRANSLATION

CHAPTER III

THE VIEW OF LANKA

Then the intelligent hero relying on his courage entered the city at night. Lanka was situated on the high summit of the Lanka hill. There the woods were beautiful, waters were crystal clear, and the palaces white as the autumnal clouds. The sea-breeze was blowing there day and night. Big tuskers and formidable Rakshasas were roving about hither and thither. It seemed to be the capital of the nether world guarded by the formidable Uragas or snakes, rather like Amaravati, the heavenly city, dotted with clouds charged with lightning and illumined with stars and other

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heavenly planets. Here and there streamers were streaming in the wind with a gentle murmuring noise. Its gates were made of gold and their thresholds were inlaid with rubies, gems and other precious stones. Its flights of stairs were wrought with gems. Everything was highly neat and clean. There stood the assembly-room with its high roof. It was resonant with the flourish of trumpets and the jingling sound of ornaments. Peacocks, swans and Kraunchas were roaming about in flocks. Hanuman was mightily pleased at the sight of the city. He thought, "the Rakshasas are ever guarding it with arms ready to strike! Nobody can enter it by force. But perhaps Kumuda, Angada, Suseena and other heroes like them may enter it." Then thinking of the prowess of Rama and Lakshmana, he felt elated in his mind..

Lanka was lighted all through and there was no darkness at all. Hanuman thus proceeded seeing everything in this way.

In the meantime, the guardian deity of Lanka seeing Hanuman at the gate with a hideous face and fearful eyes appeared before the Vanara and with a thundering voice asked, "Who art thou? Why have you come here? Tell the truth or I shall destroy you immediately, the city is guarded on all sides by the rovers of night. You won't be able to enter it in any way."

Hanuman replied, "Ah ruthless creature! I shall certainly tell you what you ask. But tell me first who art thou? Why are you standing at the gate and abusing me thus?"

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Then the deity of Lanka harshly replied "You despicable Vanara! I am a servant of Ravana, the Rakshasa chief, and is guarding the city. You will never succeed in entering the city by setting me at naught. I am myself the guardain deity of Lanka and, to speak the truth, you will measure the ground being killed by my hand."

Then Hanuman stood firm as a rock and said, "O worshipful lady! I shall see this Lanka surrounded by a moat, and shall with my own eyes see its buildings, gardens and forests. I have come here out of this curiosity."

Thereupon, Lanka again harshly replied, "You fool! Mighty Ravana protects this Lanka, so you won't be able to see it without conquering me."

Then Hanuman humbly replied, "O gentle lady! I shall go to my ownplace after seeing the city of Lanka."

Seeing such importunity of Hanuman, Lanka was greatly enraged, and slapped him with great force. Thereupon, Hanuman roared in anger and struck her with his left fist. Lanka was a woman; he therefore did not give full vent to his wrath. Then the Rakshasi with hideous grimace reeled on the ground. Hanuman was greatly pained at that sight.

Then Lanka said with submissive voice. "Be pleased, O mighty hero! Heroes never violate the Shastra. I am the guardian deity of Lanka, and you have vanquished me by your prowess. Now I shall tell you an old story, just listen to me. Once, God Swayambhu said to me, "Rakshasi, when you will meet with defeat at the hands of a Vanara, then

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you should know that evil days for the Rakshasas have come. With your advent that time has arrived. Nothing can avert the decree of the Almighty Creator. Now, for wicked Ravana the downfall of the Rakshasas is come. Curse has fallen upon the city. You may now freely enter the city and search for Sita everywhere."

3.3 पाठ्यभागः

चतुर्थः सर्गः

लङ्कापुरीप्रवेशः

स निर्जित्य पुरीं श्रेष्ठां लङ्कां तां कामरूपिणीम्।
विवेश महातेजा हनूमान् कपिसत्तमः॥ १

अहारणं महाबाहुः प्राकारमभिपुप्लुवे।
निशि लङ्कां महासत्त्वो विवेश कपिकुञ्जरः॥ २

प्रविश्य नगरीं लङ्कां कपिराजहितंकरः।
चक्रेऽथ पादं सव्यं च शत्रूणं स तु मूर्धनि॥ ३

प्रविष्टः सत्त्वसंपन्नो निशायां मारुतात्मजः।
स महापथमास्थाय मुक्तपुष्पविराजितम्॥ ४

ततस्तु तां पुरीं लङ्कां रम्यामभिययौ कपिः।
हसितोत्कृष्टनिनदैस्तूर्यघोषपुरःसरैः॥ ५

वज्राङ्कुशनिकाशैश्च वज्रजालविभूषितैः।
गृहमुख्यैः पुरी रम्या बभासे द्यौरिवाम्बुदैः॥ ६

प्रजज्वाल तदा लङ्का रक्षोगणगृहैः शुभैः।
सिताभ्रसदृशैश्चित्रैः पद्मस्वस्तिकसंस्थितैः॥ ७

राघवार्थं चरन् श्रीमान् ददर्श च ननन्द च।
भवनाद्भवनं गच्छन् ददर्श पवनात्मजः॥ ९

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विविधाकृतिरूपाणि भवनानि ततस्ततः।
शुश्राव मधुरं गीतं त्रिस्थानस्वरभूषितम्।। १०
स्त्रीणां मदसमृद्धानां दिवि चाप्सरसामिव।
शुश्राव काञ्चीनिनदं नूपुराणां च निःस्वनम्।। ११
सोपाननिनदांश्चैव भवनेषु महात्मनाम्।
आस्फोटितनिनादांश्च क्ष्वेलितांश्च ततस्ततः।। १२
शुश्राव जपतां तत्र मन्त्रान् रक्षोगृहेषु वै।
स्वाध्यायनिरतांश्चैव यातुधानान् ददर्श सः।। १३
रावणस्तवसंयुक्तान् गर्जतो राक्षसानपि।
राजमार्गं समावृत्य स्थितं रक्षोबलं महत्।। १४
ददर्श मध्यमे गुल्मे राक्षसस्य चरान् बहून्।
दीक्षिताञ्जटिलान् मुण्डान् गोऽजिनाम्बरवाससः।। १५
दर्भमुष्टिप्रहरणानग्निकुण्डायुधांस्तथा।
कूटमुद्गरपाणींश्च दण्डायुधधरानपि।। १६
एकाक्षानेककरणाश्च लम्बोदरपयोधरान्।
करालान् भुग्नवक्त्रांश्च विकटान् वामनांस्तथा।। १७
धन्विनः खड्गिनश्चैव शतघ्नीमुसलायुधान्।
परिघोत्तमहस्तांश्च विचित्रकवचोज्ज्वलान्।। १८
नातिस्थूलान्नातिकृशान्नातिदीर्घातिह्रस्वकान्।
नातिगौरान्नातिकृष्णान्नातिकुब्जान्न वामनान्।। १९
विरूपान् बहुरूपांश्च सुरूपांश्च सुवर्चसः।
पताकाध्वजिनश्चैव ददर्श विविधायुधान्।। २०
शक्तिवृक्षायुधांश्चैव पट्टिशाशनिधारिणः।
क्षेपणीपाशहस्तांश्च ददर्श स महाकपिः।। २१
स्रग्विणस्त्वनुलिप्तांश्च वराभरणभूषितान्।
नानावेषसमायुक्तान् यथास्वैरगतान् बहून्।। २२

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तीक्ष्णशूलधरांश्चैव वज्रिणश्च महाबलान्।
शतसाहस्रमव्यग्रमारक्षं मध्यमं कपिः।। २३
रक्षोऽधिपतिनिर्दिष्टं ददर्शान्तःपुराग्रतः।
स तदा तद्गृहं दृष्ट्वा महाहाटकतोरणम्।। २४
राक्षसेन्द्रस्य विख्यातमद्रिमूर्ध्नि प्रतिष्ठितम्।
पुण्डरीकावतंसाभिः परिखाभिः समावृतम्।। २५
प्राकारावृतमत्यन्तं ददर्श स महाकपिः।
त्रिविष्टपनिभं दिव्यं दिव्यनादविनादितम्।। २६
वाजिहेषितसंघुष्टं नादितं भूषणैस्तथा।
रथैर्यानैर्विमानैश्च तथा गजहयैः शुभैः।। २७
वारणैश्च चतुर्दन्तैः श्वेताभ्रनिचयोपमैः।
भूषितं रुचिरद्वारं मत्तैश्च मृगपक्षिभिः।। २८
रक्षितं सुमहावीर्यैर्यातुधानैः सहस्रशः।
राक्षसाधिपतेर्गुप्तमाविवेश गृहं कपिः।। २९
सहेमजाम्बूनदचक्रवालं महार्हमुक्तामणिभूषितान्तम्।।
परार्ध्यकालागरुचन्दनाक्तं स रावणान्तःपुरमाविवेश।। ३०

इत्यार्षे श्रीमद्रामायणे वाल्मीकीये आदिकाव्ये चतुर्विंशतिसहस्रिकायां संहितायाम् सुन्दरकाण्डे लङ्कापुरीप्रवेशो नाम चतुर्थः सर्गः

3.3.2 TRANSLATION

CHAPTER IV

INSIDE THE CITY

Then Hanuman, by night, leaped over the city-wall where there was no door, and from his daring feat it appeared as if he planted his left foot on the crown of Ravana.

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The highways of Lanka were broad and strewn with flowers and Hanuman proceeded along them. The city was crowded with the lofty mansions of the Rakshasas. Somewhere, he heard noise of laughter and somewhere blasts of trumpets. Those houses were spotlessly white, decorated with floral wreathes and built in the Padma and Swastika styles of architecture. Devices of thunderbolts and goads were painted on them, and there spread a sheen of jewels from the windows. Hanuman proceeded for the work of Rama. He was greatly delighted by those sights. There, beautiful damsels, stricken with amour, were singing sweetly in three octaves, low and soft. Somewhere the jingling sounds of the anklets or of the golden zones, or the sound of foot-falls on the stairs were heard. Some were clapping their hands and were roaring in joy. In some houses, the Vedas were being read, or their Mantras were chanted. At different places the Rakshasas were singing Ravana's praise. Hanuman saw all these during his journey. He saw spies lying hidden in the groves. Some of them had their crowns shaves, while others wore matted locks on their heads. Many were clad in calf-skin, some in cotton fabrics, while others had no clothing on them. All those Rakshasas were variously armed. All were protected with armours. They were of various colours and of various looks. They were neither very tall nor very dwarfish neither very stout nor very lean neither very fair not very dark. They were beautiful and hideous! They were dressed in various styles. Some had staffs or flags in their hands. They never shrank from anything for moral scruples. They were guards of Ravana.

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At last, the hero came near the gate, and heard neighings of the horses. Well-decorated white elephants were stationed at different quarters. There were various kinds of chariots, carriages and vehicles. The gate was set with precious jewels, and strongly guarded by the Rakshasa soldiers. It was girt by a golden wall and out of it rose scented fume of black Aguru and Sandal.

At that time, the moon was pouring her silvery light in the sky. It was white as the lotus and the conch, and was surrounded by a galaxy of stars. At that time, all forgot their sufferings and woes, the sea heaved and the earth was tinged with light. The moon looked like the Goddess of beauty when she walks over the Mandara hill, or bathes in the evening sea, or sports amongst the lotuses by day! The moon looked like a swan in a silvery cage. The moon with her black stain looked like a bull with sharp horns. She began to rain her influence under the sky; with the advance of these twilight-beauties the sullenness of the proud damsels was removed. Sweet sounds of lyre began to rise and the beauties slept by embracing their husbands. Ravenous beasts were out for their prey.

Hanuman saw some places rendered noisy by a drinking party. At some place people were abusing each other. At some place a warrior was swinging his arm, or thumping his breast with his fist. Somewhere, a lover was caressing his lady-love by gentle strokes of his palm. Somewhere huge elephants were trumpeting. At some spots the pious people were assembled. Hanuman was mightily pleased at these sights. He found the Nishacharas, sweet-

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speeched and theistic. Their names were sweet-sounding and pleasing to the ear. They were the foremost people of earth. They were differently dressed and even those who were ugly among them, appeared beautiful on account of their dress. They were accomplished and pursued deeds after their qualities. Their wedded wives were pure, generous, devoted to their husbands and fond of drink. All those women were attired in excellent apparel and in their effulgence shone like stars. They were highly bashful. Some of them were seated on the terrace, and some on the laps of their lovers. They were after the minds of their husbands, and were engaged in ministering to their needs. Some were of golden hue and some were white as the moon. Some of them were without their clothes. Some were sad for the absence of their lovers and some were glad for their union. The lotus-like of those women were beautiful as the moon, with side-long looks of love in their eyes, shaded with lovely lashes. They wore garlands of flowers, and their ornaments glittered like lightning. Hanuman was greatly pleased at their sight, but amongst them, he did not find Sita, beautiful as a flowery creeper, - virtuous Sita created from the mind of the Creator in the royal line. She was devoted to her husband and was ever thinking of Rama. That enchantress of Rama's mind used to talk in the notes of a wild peacock.

She was lovely like an indistinct lunar disc, like a streak of gold covered with dust, like a golden reed broken by the wind, like a scar left by an arrow!

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पञ्चमः सर्गः

भवनविचयः

ततः स मध्यं गतमंशुमन्तं ज्योत्साविताऩं महदुद्वमन्तम्।।
ददर्श धीमान् दिवि भानुमन्तं गोष्ठे वृषं मत्तमिव भ्रमन्तम्।। १
लोकस्य पापानि विनाशयन्तं महोदधिं चापि समेधयन्तम्।।
भूतानि सर्वाणि विराजयन्तं ददर्श शीतांशुमथाभियान्तम्।। २
या भाति लक्ष्मीर्भुवि मन्दरस्था तथा प्रदोषेषु च सागरस्था।
तथैव तोयेषु च पुष्करस्था राज सा चारुनिशाकरस्था।। ३
हंसो यथा राजतपञ्जरस्थः सिंहो यथा मन्दरकन्दरस्थः।।
वीरो यथा गर्वितकुञ्जरस्थश्चन्द्रोऽपि बभ्राज तथाम्बरस्थः।। ४
स्थितः ककुद्मानिव तीक्ष्णशृङ्गो महाचलः श्वेत इवोच्चशृङ्गः।
हस्तीव जाम्बूनदबद्धशृङ्गो राज चन्द्रः परिपूर्णशृङ्गः।। ५
विनष्टशीताम्बुतुषारपङ्को महाग्रहग्राहविनष्टपङ्कः।
प्रकाशलक्ष्म्याश्रयनिर्मलाङ्को राज चन्द्रो भगवाञ्शशाङ्कः।। ६
शिलातलं प्राप्य यथा मृगेन्द्रो महारणं प्राप्य यथा गजेन्द्रः।।
राज्यं समासाद्य यथा नरेन्द्रस्तथा प्रकाशो विरराज चन्द्रः।। ७
प्रकाशचन्द्रोदयनष्टदोषः प्रवृद्धरक्षःपिशिताशदोषः।
रामाभिरामेरितचित्तदोषः स्वर्गप्रकाशो भगवान् प्रदोषः।। ८
तन्त्रीस्वनाः कर्णसुखाः प्रवृत्ताः स्वपन्ति नार्यः पतिभिः सुवृत्ताः।
नक्तंचराश्चापि तथा प्रवृत्ता विहर्तुमत्यद्भुतरौद्रवृत्ताः।। ९
मत्तप्रमत्तानि समाकुलानि रथाश्वभद्रासनसंकुलानि।
वीरश्रिया चापि समाकुलानि ददर्श धीमान् स कपिः कुलानि।। १०
परस्परं चाधिकमाक्षिपन्ति भुजांश्च पीनानधिविक्षिपन्ति।
मत्तप्रलापानधिविक्षिपन्ति मत्तानि चान्योन्यमधिक्षिपन्ति।। ११

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रक्षांसि वक्षांसि च विक्षिपन्ति गात्राणि कान्तासु च विक्षिपन्ति।
रूपाणि चित्राणि च विक्षिपन्ति दृढानि चापानि च विक्षिपन्ति।। १२
ददर्श कांन्ताश्च समालपन्त्यस्तथापरास्तत्र पुनः स्वपन्त्यः।
सुरूपवक्त्राश्च तथा हसन्त्यः क्रुद्धाः पराश्चापि विनिःश्वसन्त्यः।। १३
महागजैश्चापि तथा नदद्भिः सुपूजितैश्चापि तथा सुसद्भिः।
रराज वीरैश्च विनिःश्वसद्भिर्ह्रदो भुजङ्गैरिव निःश्वसद्भिः।। १४
बुद्धिप्रधानान् रुचिराभिधानान् संश्रद्दधानाञ्जगतः प्रधानान्।
नानाविधानान् रुचिराभिधानान् ददर्श तस्यां पुरि यातुधानान्।। १५
ननन्द दृष्ट्वा च स तान् सुरूपान्नानागुणानात्मगुणानुरूपान्।
विद्योतमानान् स तदानुरूपान् ददर्श कांश्चिच्च पुनर्विरूपान्।। १६
ततो वरार्हाः सुविशुद्धभावास्तेषां स्त्रियस्तत्र महानुभावाः।
प्रियेषु पानेषु च सक्तभावा ददर्श तारा इव सुप्रभावाः।। १७
श्रिया ज्वलन्तीस्त्रपयोपगूढा निशीथकाले रमणोपगूढाः।
ददर्श काश्चित् प्रमदोपगूढा यथा विहङ्गाः कुसुमोपगूढाः।। १८
अन्याः पुनर्हर्म्यतलोपविष्टास्तत्र प्रियाङ्केषु सुखोपविष्टाः।
भर्तुः प्रिया धर्मपरा निविष्टा ददर्श धीमान् मदनाभिविष्टाः।। १९
अप्रावृताः काञ्चनराजिवर्णाः काश्चित् परार्ध्यास्तपनीयवर्णाः।
पुनश्च काश्चिच्छशलक्ष्मवर्णाः कान्तप्रहीणा रुचिराङ्गवर्णाः।। २०
ततः प्रियान् प्राप्य मनोऽभिरामान् सुप्रीतियुक्ताः प्रसमीक्ष्य रामाः।
गृहेषु हृष्टाः परमाभिरामा हरिप्रवीरः स ददर्श रामाः।। २१
चन्द्रप्रकाशाश्च हि वक्त्रमाला वक्राक्षिपक्ष्माश्च सुनेत्रमालाः।
विभूषाणानां च ददर्श मालाः शतह्रदानामिव चारुमालाः।। २२
न त्वेव सीतां परमाभिजातां पथि स्थिते राजकुले प्रजाताम्।
लतां प्रफुल्लामिव साधु जातां ददर्श तन्वीं मनसाभिजाताम्।। २३
सनातने वर्त्मनि संनिविष्टां रामेक्षणां तां मदनाभिविष्टाम्।
भर्तुर्मनः श्रीमदनुप्रविष्टां स्त्रीभ्यो वराभ्यश्च सदा विशिष्टाम्।। २४

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उष्णार्दितां सानुसृतास्रकण्ठीं पुरा वराहोत्तमनिष्ककण्ठीम्।
सुजातपक्ष्मामभिरक्तकण्ठीं वने प्रनृत्तामिव नीलकण्ठीम्।। २५
अव्यक्तरेखामिव चन्द्ररेखां पांसुप्रदिग्धामिव हेमरेखाम्।
क्षतप्ररूढामिव बाणरेखां वायुप्रभिन्नामिव मेघरेखाम्।। २६
सीतामपश्यन् मनुजेश्वरस्य रामस्य पत्नीं वदतां वरस्य।
बभूव दुःखाभिहतश्चिरस्य प्लवङ्गमो मन्द इवाचिरस्य।। २७

इत्यार्षे श्रीमद्रामायणे वाल्मीकीये आदिकाव्ये चतुर्विंशतिसहस्रिकायां संहितायां सुन्दरकाण्डे भवनक्षियो नाम पञ्चमः सर्गः

3.4.1 TRANSLATION

CHAPTER V

RAVANA'S PALACE

At last, walking on the roof of a seven-storied house Hanuman saw at a short distance the palace of Ravana. It was girt by a red glittering wall. Formidable Rakshasas were guarding the palace as the lions keeps watch over a forest. The palace was furnished at different points with doors worked with silver and ornamented with gold and had spacious rooms in it. Cars decorated with images of gold, silver and ivory, were plying with a deep rumbling noise. The palace was full of jewels furnished with costly furniture. It was peopled by vetern warriors and surrounded by beautiful sights. There the damsels were ever dallying in amorous sports, and the jingling sounds of their ornaments resounded the palace. All the articles of royal use were heaped in the palace. Its halls were echoing like the deep rumbling sea. They were stuffed with excellent apparel and precious jewels. There the Rakshasas, on

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festive occasions, prepared Soma, drink for sacrifice, and gods were ever worshipped there. Hanuman considered the spot as the ornament of Lanka.

He then walked over the wall and surveyed room after room, garden after garden. He then entered the residence of Prahasta, then that of a Mahaparshwa, and after that he espied into the abodes of mighty Kumbhakarna, Vibhishana, Mahodara, Virupaksha, Vidyutjihva, Vidyunmali, Vahudranstha, Shuka, Sarana, Indrajit, Jamvumali, Sumali, Rashmiketu, Suryya, Shatam, Dhumraksha, Sampati, Vidyudrupa, Bhima, Ghana, Vighna, Shukanabha, Chakra, Shatha, Kapata, Harshwakarna, Dranstha, Lomasha, Yodhyonmatta, Matta, Dhajagriva, Sadi, Doijibha, Hastinuikha, Karala, Vishala, Raktaksha and of others. These Nishacharas were immensely rich and Hanuman saw their wealth. At a little distance from those was the residence of Ravana. It was ever guarded by many odd-looking Rakshasis and gigantic Rakshasas with lances, clubs, Shaktis and Bhomras in their turn. There were beautiful steeds swift as the wind, and mighty elephants with temporal sweats running down their cheeks, who looked like mountain-peaks with drizzling clouds and fountain running on them; they were fromidable as the heavenly elephant Airavata and scattered the enemy's rank by their deep rumbling sound. Troops were stationed at points of that beautiful place. At some places various tents with golden nets were pitched, glittering like the morning sun; there were beautiful grottos and sporting enclosures. Somewhere he saw excellent groves, places of assignment and amorous dalliance by day and by night. He saw

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picture-galleries and artificial hillocks. The beautiful palace of Ravana looked like a peak thronged with pinions and flagstaffs, with stands for peacocks to perch upon, and full of gems and riches, and intrepid persons were engaged in protecting that vast treasure. The palace, like that of Kuvera, the lord of wealth, was resplendent with the sheen of jewels and the effulgence of Ravana's energy. There were dishes beset with gems from which food was partaken and bedsteads and seats were made of gold. There wine flowed in stream, and a sweet jingling noise was heard from the twinkling zones and anklets of women and from tambours. Big mansions with spacious halls crowded upon one another.

3.5 पाठ्यभागः

षष्ठः सर्गः

रावणगृहावेक्षणम्

स निकामं विमानेषु विषण्णः कामरूपधृत्।
विचचार पुनर्लङ्कां लाघवेन समन्वितः।। १

आससादाथ लक्ष्मीवान् राक्षसेन्द्रनिवेशनम्।
प्राकारेणार्कवर्णेन भास्वरेणाभिसंवृतम्।। २

रक्षितं राक्षसैर्भीमैः सिंहैरिव महद्वनम्।
समीक्षमाणो भवनं चकाशे कपिकुञ्जरः।। ३

रूप्यकोपहितैश्चित्रैस्तोरणैर्हेमभूषितैः।
विचित्राभिश्च कक्ष्याभिर्द्वारैश्च रुचिरैर्वृतम्।। ४

गजास्थितैर्महामात्रैः शूरैश्च विगतश्रमैः।
उपस्थितमसंहार्यैर्हयैः स्यन्दनयायिभिः।। ५

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सिंहव्याघ्रतनुत्राणैर्दान्तकाञ्चनराजतैः।
घोषवद्भिर्विचित्रैश्च सदा विचरितं रथैः। ६
बहुरत्नसमाकीर्णं परार्ध्यासनभाजनम्।
महारथसमावासं महारथमहासनम्।। ७
दृश्यैश्च परमोदारैस्तैश्च मृगपक्षिभिः।
विविधैर्बहुसाहस्रैः परिपूर्णं समन्ततः।। ८
विनीतैरन्तपालैश्च रक्षोभिश्च सुरक्षितम्।
मुख्याभिश्च वरस्त्रीभिः परिपूर्णं समन्ततः।। ९
मुदितप्रमदारत्नं राक्षसेन्द्रनिवेशनम्।
वराभरणसंह्लादैः समुद्रस्वननिःस्वनम्।। १०
तद्राजगुणसंपन्नं मुख्यैश्च वरचन्दनैः।
महाजनैः समाकीर्णं सिंहैरिव महद्वनम्।। ११
भेरीमृदङ्गाभिरुतं शङ्खघोषविनादितम्।
नित्यार्चितं पर्वहुतं पूजितं राक्षसैः सदा।। १२
समुद्रमिव गम्भीरं समुद्रमिव निःस्वनम्।
महात्मनो महद्वेश्म महारत्नपरिच्छदम्।। १३
महारत्नसमाकीर्णं ददर्श स महाकपिः।
विराजमानं वपुषा गजाश्वरथसंकुलम्।। १४
लङ्काभरणमित्येव सोऽमन्यत महाकपिः।
चचार हनुमांस्तत्र रावणस्य समीपतः।। १५
गृहाद्गृहं राक्षसानामुद्यानानि च वानरः।
वीक्षमाणो ह्यसंत्रस्तः प्रासादांश्च चचार सः।। १६
अवप्लुत्य महावेगः प्रहस्तस्य निवेशनम्।
ततोऽन्यत् पुप्लुवे वेश्म महापार्श्वस्य वीर्यवान्।। १७
अथ मेघप्रतीकाशं कुम्भकर्णनिवेशनम्।
विभीषणस्य च तथा पुप्लुवे स महाकपिः।। १८

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महोदरस्य च गृहं विरूपाक्षस्य चैव हि।
विद्युज्जिह्वस्य भवनं विद्यन्मालेस्तथैव च।। १९
वज्रदंष्ट्रस्य च तथा पुप्लुवे स महाकपिः।
शुकस्य च महावेगः सारणस्य च धीमतः।। २०
तथा चेन्द्रजितो वेश्म जगाम हरियूथपः।
जम्बूमालेः सुमालेश्च जगाम भवनं ततः।। २१
रश्मिकेतोश्च भवनं सूर्यशत्रोस्तथैव च।
वज्रकायस्य च तथा पुप्लुवे स महाकपिः।। २२
धूम्राक्षस्य च संपातेर्भवनं मारुतात्मजः।
विद्युद्रपस्य भीमस्य घनस्य विघनस्य च।। २३
शुकनासस्य वक्रस्य शठस्य विकटस्य च।
ह्रस्वकर्णस्य दंष्ट्रस्य रोमशस्य च रक्षसः।। २४
युद्धोन्मत्तस्य मत्तस्य ध्वजग्रीवस्य रक्षसः।
विद्युज्जिह्वेन्द्रजिह्वानां तथा हस्तिमुखस्य च।। २५
करालस्य पिशाचस्य शोणिताक्षस्य चैव हि।
क्रममाणः क्रमेणैव हनुमान् मारुतात्मजः।। २६
तेषु तेषु महार्हेषु भवनेषु महायशाः।
तेषामृद्धिमतामृद्धि ददर्श स महाकपिः।। २७
सर्वेषां समतिक्रम्य भवनानि समन्ततः।
आससादाथ लक्ष्मीवान् राक्षसेन्द्रनिवेशनम्।। २८
रावणस्योपशायिन्यो ददर्श हरिसत्तमः।
विचरन् हरिशार्दूलो राक्षसीर्विकृतेक्षणाः।। २९
शूलमुद्गरहस्ताश्च शक्तितोमरधारिणीः।
ददर्श विविधान् गुल्मांस्तस्य रक्षःपतेर्गृहे।। ३०
राक्षसांश्च महाकायान्नानाप्रहरणोद्यतान्।
रक्ताञ्श्वेतान् सितांश्चापि हरितांश्च महाजवान्।। ३१

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कुलीनान् रूपसंपन्नान् गजान् परगजारुजान्।
निष्ठितान् गजशिक्षायामैरावतसमान् युधि।। ३२
निहन्तॄन् परसैन्यानां गृहे तस्मिन् ददर्श सः।
क्षरतश्च यथा मेघान् स्रवतश्च यथा गिरीन्।। ३३
मेघस्तनितनिर्घोषान् दुर्धर्षान् समरे परैः।
सहस्रं वाहिनीस्तत्र जाम्बूनदपरिष्कृताः।। ३४
ददर्श राक्षसेन्द्रस्य रावणस्य निवेशने।
शिबिका विविधाकाराः स कपिर्मारुतात्मजः।। ३५
हेमजालपरिच्छन्नास्तरूणादित्यवर्चसः।
लतागृहाणि चित्राणि चित्रशालागृहाणि च।। ३६
क्रीडागृहाणि चान्यानि दारुपर्वतकानपि।
कामस्य गृहकं रम्यं दिवागृहकमेव च।। ३७
ददर्श राक्षसेन्द्रस्य रावणस्य निवेशने।
स मन्दरगिरिप्रख्यं मयूरस्थानसंकुलम्।। ३८
ध्वजयष्टिभिराकीर्णं ददर्श भवनोत्तमम्।
अनेकरत्नसंकीर्णं निधिजालसमावृतम्।। ३९
धीरनिष्ठितकर्मान्तं गृहं भूतपतेरिव।
अर्चिर्भिश्चापि रत्नानां तेजसा रावणस्य च।। ४०
विरराजाथ तद्वेश्म रश्मिमानिव रश्मिभिः।
जाम्बूनदमयान्येव शयनान्यासनानि च।। ४१
भाजनानि च शुभ्राणि ददर्श हरियूथपः।
मध्वासवकृतक्लेदं मणिभाजनसंकुलम्।। ४२
मनोरममसंबाधं कुबेरभवनं यथा।
नूपुराणां च घोषेण काञ्चीनां निनदेन च।। ४३
मृदङ्गतलघोषैश्च घोषवद्भिर्विनादितम्।
प्रासादसङ्घातयुतं स्त्रीरत्नशतसंकुलम्।। ४४

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सुव्यूढकक्ष्यं हनुमान् प्रविवेश महागृहम्।।

इत्यार्षे श्रीमद्रामायणे वाल्मीकीये आदिकाव्ये चतुर्विंशतिसहस्रिकायां संहितायाम् सुन्दरकाण्डे रावणगृहावेक्षणं नाम षष्ठः सर्गः

3.5.1 TRANSLATION

CHAPTER VI

INSIDE THE PALACE

Hanuman saw Ravana's palace with golden casements studded with gems like banks of clouds glistening with lightning. He saw large conches, bright arms, and above all stood a beautiful tower. This faultless structure was the admiration of the Gods and the Asuras. Ravana occupied it by his own prowess. It was built with great care, as if the Danaba architect Maya constructed it by his magic. There was not a more splendid mansion than this on earth. In that beautiful palace there was not a spot of incomparable beauty, as if the heaven had descended on earth! It was spacious like a cloud, and lovely like a chariot drawn by the horses. It was resplendent with the shine of jewels and was in perfect keeping with royal prowess. There the trees bent down with bunches of flowers and their pollens, were being blown about by the wind. There were dazzling beauties like lightning and there stood the famous Puspaka Ratha of Ravana, that chariot looked like a hill tinged with mineral dyes like the star-bespangled sky, like a cloud shining with diverse colours. There in the open space, designed for accomodating seats for many, stood golden hills adorned with flowery trees, and there in that chariot white halls, tanks with lotuses, and beautiful woods

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were seen. There were birds of games, golden reptiles, life-like horses, and birds with their wings a little bent and contracted, and flowers of jewels were engraved in that there the elephants seemed to be restive, their bodies crimsoned with lotus pollens and holding lotus leaves in their trunks; and somewhere Goddess of wealth, Kamala stood upon a lotus with her lotus-like hands. Thus Ravana's palace was furnished with various furniture. It was extremely beautiful like a summer tree with a lovely hallo, or a hill with a beautiful cave. Hanuman was simply struck with wonder at its sight. He began to range about the palace, but became extremely sad for not seeing worshipful Sita devoted to accomplished (but modest) Rama.

Standing there Hanuman began to gaze upon the Puspaka Ratha repeatedly. It was furnished with golden windows set with gems and adorned with beautiful images. Divine artizan Viswakarma praised it as the most beautiful object in the whole creation. This Ratha soared up in the sky and reached even the orbit of the sun. Its every part was made with care, and everything in it was most costly, and the skill of workmanship manifested in that car was not to be found even in the heavenly Rathas.

Each one of its parts had a particular virtue. It could go unobstructed wherever its riders listed to proceed. Ravana obtained it by virtue of his spiritual attainments (Tapasya). Puspaka was swift as the wind and was inaccessible to those who had no virtuous merit, and carried only those who were famous, happy and rich. By regulating its motion it could reach any part of the sky. It

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was high as a cliff and had several apartment. It was borne by the spirits with their revolving and winkless eyes. The rangers of the sky that roved by night, wore ear-ring and were fond of heavy meals.

3.6 Self Check Questions

1. हनुमतः दृष्टः लङ्कां वर्णयत।
2. लङ्काधिदेवताविजयं निरूपयत।
3. हनूमान् लङ्कापुरीप्रवेशं कथं कृतवान्?
4. रावणस्य भवनानि कथं वर्तते? वर्णयत।

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पुष्पकदर्शनम्

4.1 पुष्पकदर्शनम्

4.2 पुष्पकानुवर्णनम्

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Unit-4

पुष्पकदर्शनम्

4.1 पाठ्यभागः

सप्तमः सर्गः

पुष्पकदर्शनम्

स वेश्मजालं बलवान् ददर्श व्यासक्तवैदूर्यसुवर्णजालम्।
यथा महत् प्रावृषि मेघजालं विद्युत्पिनद्धं सविहङ्गजालम्।। १

निवेशनानां विविधाश्च शालाः प्रधानशङ्खायुधचापशालाः।
मनोहराश्चापि पुनर्विशाला ददर्श वेश्माद्रिषु चन्द्रशालाः।। २

गृहाणि नानावसुराजितानि देवासुरैश्चापि सुपूजितानि।
सर्वैश्च दोषैः परिवर्जितानि कपिर्ददर्श स्वबलार्जितानि।। ३

तानि प्रयत्नाभिसमाहितानि मयेन सांक्षादिव निर्मितानि।
महीतले सर्वगुणोत्तराणि ददर्श लङ्काधिपतेर्गृहाणि।। ४

ततो ददर्शोच्छ्रितमेघरूपं मनोहरं काञ्चनचारुरूपम्।
रक्षोऽधिपस्यात्मबलानुरूपं गृहोत्तमं ह्यप्रतिरूपरूपम्।। ५

महीतले स्वर्गमिव प्रकीर्णं श्रिया ज्वलन्तं बहुरत्नकीर्णम्।
नानातरूणां कुसुमावकीर्णं गिरेरिवाग्रं रजसावकीर्णम्।। ६

नारीप्रवेकैरिव दीप्यमानं तटिद्भिरम्भोदवदर्च्यमानम्।
हंसप्रवेकैरिव वाह्यमानं श्रिया युतं खे सुकृतां विमानम्।। ७

यथा नगाग्रं बहुधातुचित्रं यथा नमश्च ग्रहचन्द्रचित्रम्।
ददर्श युक्तीकृतमोघचित्रं विमानरत्नं बहुरत्नचित्रम्।। ८

मही कृता पर्वतराजिपूर्णा शैलाः कृता वृक्षवितानपूर्णाः।
वृक्षाः कृताः पुष्पवितानपूर्णाः पुष्पं कृतं केसरपत्रपूर्णम्।। ९

कृतानि वेश्मानि च पाण्डराणि तथा सुपुष्पाण्यपि पुष्कराणि।
पुनश्च पद्मानि सकेसराणि धन्यानि चित्राणि तथा वनानि।। १०

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पुष्पाह्वयं नाम विराजमानं रत्नप्रभाभिश्च विघूर्णमानम्।
वेश्मोत्तमानामपि चोच्चमानं महाकपिस्तत्र महाविमानम्।। ११
कृताश्च वैदूर्यमया विहङ्गा रूप्यप्रवालैश्च यथा विहङ्गाः।
चित्राश्च नानावसुभिर्भुजङ्गा जात्यानुरूपास्तुरगाः शुभाङ्गाः।। १२
प्रवालजाम्बूनदपुष्पपक्षाः सलीलमावर्जितजिह्मपक्षाः।
कामस्य साक्षादिव भान्ति पक्षाः कृता विहङ्गाः सुमुखाः सुपक्षाः।। १३
नियुज्यमानास्तु गजाः सुहस्ताः सकेसराश्चोत्पलपत्रहस्ताः।
बभूव देवी च कृता सुहस्ता लक्ष्मीस्तथा पद्मिनि पद्महस्ता।। १४
इतीव तद्गृहमभिगम्य शोभनं सविस्मयो नगमिव चारुशोभनम्।
पुश्च तत् परमसुगन्धि सुन्दरं हिमात्यये नगमिव चारुकन्दरम्।। १५
ततः स तां कपिरभिपत्य पूजितां चरन् पुरीं दशमुखबाहुपालिताम्।
अदृश्य तां जनकसुतां सुपूजितां सुदुःखितः पतिगुणवेगनिर्जिताम्।। १६
ततस्तदा बहुविधभावितात्मनः कृतात्मनो जनकसुतां सुवर्त्मनः।
अपश्यतोऽभवदतिदुःखितं मनः सुचक्षुषः प्रविचरतो महात्मनः।। १७

इत्यार्षे श्रीमद्रामायणे वाल्मीकीये आदिकाव्ये चतुर्विंशतिसहस्रिकायां संहितायाम् सुन्दरकाण्डे पुष्पकदर्शनं नाम सप्तमः सर्गः

4.1.1 TRANSLATION

CHAPTER VII

RAVANA'S CHAMBER

Hanuman then saw Ravana's abode in that big mansion. That was divided into several chambers. It was half-a-yojana in breadth and one yojana in length. Hanuman ranged about that palace in search of large eyed-Sita. He saw the spacious abode of Ravana guarded by three-tusked elephants and mostodons with four tusks,

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and by the Rakshasas with upraised weapons. In some of the chambers, he saw the Rakshasas of Ravana and princess by force. The hall seemed as calm and deep as the sea with sharks, crocodiles and whales! Steadfast splendour of the moon was for ever there! His prosperity seemed to exceed that of Kuvera, Yama and Varuna. Within the palace stood Puspaka built by Viswakarma for Brahma. Kuvera got it from Brahma for his religious merit, Ravana procured it after vanquishing Kuvera by his might. That Ratha had golden flights of stair, crystal window and daises of sapphire set with precious rubies and pearls; its beautiful terrace, painted with perfumed red sandal paste, was radiant like the newly-risen sun. Hanuman then got upon the Puspaka, and being seated upon it he began to sniff delicious smell of rich viands and drinks. Hanuman's body became scented with that fragrance, and from that he inferred it to Ravana's residence.

Hanuman then got down from the Puspaka and entered into the bed-chamber of Ravana. It was a superbly beautiful hall. Its flights of stairs were wrought with gems, windows were made of gold, terraces of crystal, and images of ivory stood here and there. On all sides rose stately pillars with gems; it seemed as if the hall was like a bird with its wings spread! Under the terrace hung a four-cornered painted canopy. It was white as a swan but cloudy with the smoke of Aguru. It was decorated with diverse leaves and flowers, like Vasistha's cow of variegated hues. Every one was delighted by its sight. One would grow healthy by its radiant shine, and it delighted the senses of

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Hanuman, as a mother does her child with objects of beauty, taste, etc. At the sight of that hall Hanuman was puzzled. Was it an illusion, was it heaven, or the region of Varuna? He saw lamps burning upon the golden pillars, but robbed of their effulgence, (the glitter of gold,) like gamblers worsted in the game of dice by their cunning opponents, hence gloomy and plunged in thought. At that time, the hall was exceedingly luminous by the effulgence of Ravana and by the sheen of jewels.

There, a number of beautiful damsels, adorned with excellent garlands and attired in superb apparel and ornaments were lying on painted woollen sheets. It was past midnight, they had then ceased from their amorous sports and were buried in deep sleep under the influence of drink. The jingling sounds of their ornaments were no more to be heard, so it appeared like a field of lotuses devoid of the hissing noise of snakes. The eyes of those damsels were closed, and sweet lotus-like smell was coming out of their mouth. Those faces bloomed like lotuses (when awake) at day, and at night they appeared like lotus buds (being gathered in sleep). And at their sight Hanuman thought that the bees would ever wish for those lotus-like faces. In fact, for their beauty he then thought of their countenances to be veritable lotuses.

Ravana's bed-chamber was full of these beautiful damsels, hence the place looked like the clear blue autumnal sky strewn with stars! Ravana, the Rakshasa chief, was always surrounded by those faultless beauties, for which he appeared like the beautiful moon encircled by

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a galaxy of stars. Then Hanuman seeing those royal dames thought, that those stars that for the loss of their virtues had dropped from the heaven were lying in that chamber! In short, their beauty, grace and radiance were like that of the stars. From drink and dalliance their hair was dishevelled and the jewellery lay scattered about them. Each one was buried in deep sleep. Some of the beauties had their paints off, anklets fell from some one's feet, and bracelets from the wrists of some; some one's gold chain hung on one's sides! Some one's pearl necklace was torn; some one's zone had slipped, some one's cloth had fallen off from her. They were under the influence of wine and were fatigued like pack-horses from carrying burden. Some one's ear-ring was broken, while another's garland was torn. Each one looked pretty like a tender flowery creeper trampled by an elephant! Some beauty's pearl necklace, white as the moonbeam, gathered into a heap between her two breasts, appeared like a sleeping swan! Some one's chain of lapis lazuli looked like a waterfowl; while another's golden necklace looked like a Chakravaka. Those beauties looked like so many rivulets, their hips for banks, zones for ripples, and faces for golden lotuses! Of those damsels, some bore marks of amorous dalliance on their breast and some on their tender flesh. Some one's scarf gently shaken by her breath was repeatedly screening her face, as if a pinion of gold-thread was gently waving in the breeze; another's earring was being gently tossed by ther scented breath. Some one under the influence of sleep was repeatedly kissing her rival's face thinking it to be that of Ravana. Every one was deeply attached to Ravana, so her rival too

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kissed her co-wife's lips in return under the influence of liquor, thinking it as that of Ravana. Some one converted her arm adorned with jewels into her pillow; some one rested her head on another's breast, while a third lay upon the latter's head; one was lying on another's lap, while a third one slept over the former's bosom. Thus all slept together leaning against one another, and with their interlocked arms they looked like a threaded garland, and it seemed as if the creepers, blossomed at the advent of the spring, being shaken by the wind got interlaced with one another with their clusters of flowers touching each other. Being gathered in sleep, hardly any difference was perceptible amongst them. Ravana was then buried in sleep, so the glare of the golden lamp fell full upon those sleeping beauties without fear - as if gazing on them with winkless eyes! The daughters of royal saints, Brahmanas, Daityas, Gandharvas, and of the Rakshasas being smitten with Cupid, had come of their own accord, being enamoured of Ravana's beauty and splendour. Amongst them excepting Janaki none was addicted to any other person. All were high-born queens and by their beauty and attainments were great favourites of Ravana.

Then Hanuman thought, "Had Rama's wife been, like these royal dames, a queen of Ravana it would have been better of Ravana, but she is greatly devoted to Rama, and Ravana with great difficulty has carried her off by assuming a magic form."

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4.2 पाठ्यभागः

अष्टमः सर्गः

पुष्पकानुवर्णनम्

स तस्य मध्ये भवनस्य संस्थितं महद्विमानं बहुरत्नचित्रितम्।
प्रतप्तजाम्बूनदजालकृत्रिमं ददर्श वीरः पवनात्मजः कपिः।। १

तदप्रमेयाप्रतिकारकृत्रिमं कृतं स्वयं साध्विति विश्वकर्मणा।।
दिवं गतं वायुपथे प्रतिष्ठितं व्यराजतादित्यपथस्य लक्ष्मवत्।। २

न तत्र किंचिन्न कृतं प्रयत्नतो न तत्र किंचिन्न महार्हरत्नवत्।
न ते विशेषा नियताः सुरेष्वपि न तत्र किंचिन्न महाविशेषवत्।। ३

तपःसमाधानपराक्रमार्जितं मनःसमाधानविचारचारिणम्।
अनेकसंस्थानविशेषनिर्मितं ततस्ततस्तुल्यविशेषदर्शनम्।। ४

मनः समाधाय तु शीघ्रगामिनं दुरवरं मारुततुल्यगामिनम्।
महात्मनां पुण्यकृतां महर्द्धिनां यशस्विनामग्र्यमुदामिवालयम्।। ५

विशेषमालम्ब्य विशेषसंस्थितं विचित्रकूटं बहुकूटमण्डितम्।
मनोऽभिरामं शरदिन्दुनिर्मलं विचित्रकूटं शिखरं गिरेर्यथा।। ६

वहन्ति यं कुण्डलशोभिताननना महाशना व्योमचरा निशाचराः।
निवृत्तविध्वस्तविशाललोचना महाजवा भूतगणाः सहस्रशः।। ७

वसन्तपुष्पोत्करचारुदर्शनं वसन्तमासादपि कान्तदर्शनम्।
स पुष्पकं तत्र विमानमुत्तमं ददर्श तद्वानरवीरसत्तमः।। ८

इत्यार्षे श्रीमद्रामायणे वाल्मीकीये आदिकाव्ये चतुर्विंशतिसहस्रिकायां संहितायाम् सुन्दरकाण्डे पुष्पकानुवर्णनं नाम अष्टमः सर्गः

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4.2.1 TRANSLATION

CHAPTER VIII

RAVANA

When Hanuman was looking round the bed-chamber, his eyes fell upon a crystal dais. It was wrought with jewels and was exceedingly beautiful. In fact, there was none like it in the whole world. Upon it stood a bed-stead of Sapphire the stands (legs) of which were made of ivory inlaid with gold, and over it was spread the most costly coverlet. The bedstead was decorated with wreathes of Asoka and on one end stood an umbrella white as the moon. Everywhere artificial figures with mechanical contrivances were waving their fans and Chowris. It was fragrant with diverse perfumes and with the incense of Aguru, and over it spread highly delicate soft kid skins.

Upon that bed King Ravana was asleep. His body was besmeared with sweet-scented red sandal. His colour was dark like that of a deep blue cloud. He wore bright ear-rings, cloth of gold and had various ornament on his person. He looked like a cloud tinged with the evening rays and fraught with lightning; it seemed as if the Mandara hill covered with flowery creepers fell upon the surface of the earth! He was beautiful and could assume any form at his will. After ceasing from the revelries of drink he was breathing heavily like an elephant in sleep.

Seeing Ravana, the chief of Lanka, Hanuman fell back with fear. Then gently ascending the stairs Hanuman repeatedly gazed at the mighty hero numbed with wine.

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Powerful Ravana was sleeping and his bed seemed to be a grand cascade, and his arms outspread like the flagstaffs of Indra. They were adorned with ornaments and were strong and firm like bolts and the trunk of an elephant. His thumbs and beautiful nails and his fingers being adorned with rings looked like a penta-headed snake. And his arms bore the marks of wounds caused by the tusks of Airavata, by the tunderbolt of Indra and by the discus of Vishnu. They were smeared with sweet-scented sandal. Those mighty arms had vanquished the Gods and the Asuras in the field of battle. Great Ravana looked highly beautiful with those arms. His perfumed breath carrying the fragrance of Punnaga and Vakula flowers and of wine filled the rooms. His countenance was beautiful with resplendent ear-rings; and his jewelled diadem of gold slipped on one side, his mighty chest was smeared with sandal paste, and was radiant with jewel-necklace and he wore a white silken cloth. At that time he appeared like an elephant immersed in the bed of the Gangas!

At that time, four golden lamps burnt in the four corners of the room, and like lightning in a mass of clouds, it rendered the dark figure of Ravana distinctly visible. His wives were lying under his feet. Their countenances were beautiful as the moon, and they wore sapphire ear-rings, diamond bracelets, and garlands of unfaded lustre. By their beauty the bed appeared like a star-bespangled sky. They were highly skilled in music and dancing; and being overcome with fatigue they were then enjoying rest in sleep. One beauty skilled in dancing slept embracing the lyre (Vina) betraying a graceful posture of dancing, as if a full-

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blown lotus drifted by the current was resting by the side of a craft! Some one slept with Mudduka musical instrument on her lap-like the mother sleeping with her baby; one lay with tambour, another with Panava, while a third one slept having the Dindimas both in front of her and at her back-like a woman sleeping with her husband and child. One lotus-eyed beauty lay embracing her Vina like an amorous girl hugging her lover to her breast. Some one slept crossing her fair arms on her lovely breast, like two golden pitchers. Amongst those beauties, Hanuman saw Mandodari, the beloved queen of Ravana. She was sleeping on a separate bed, adorned with ornaments and illumined the hall by the radiance of her beauty. Her colour was that of flaming gold and she was the queen of the harem. Seeing the beauty and youth of Mandodari, Hanuman took her to be Janaki. At this Hanuman's face brightened with joy, and true to the mercurial temperament of his race he danced and sang in delight, kissed his tail and swung his arms.

4.3 Self Check Questions

1. पुष्पकविमानं वर्णयत।

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ಕಾಗದ : 60 ಜಿ.ಎಸ್.ಎಂ. - ಎಂ.ಪಿ.ಎಂ. ಮುಖಪುಟ 170 ಜಿ.ಎಸ್.ಎಂ. ಆರ್ಟ್
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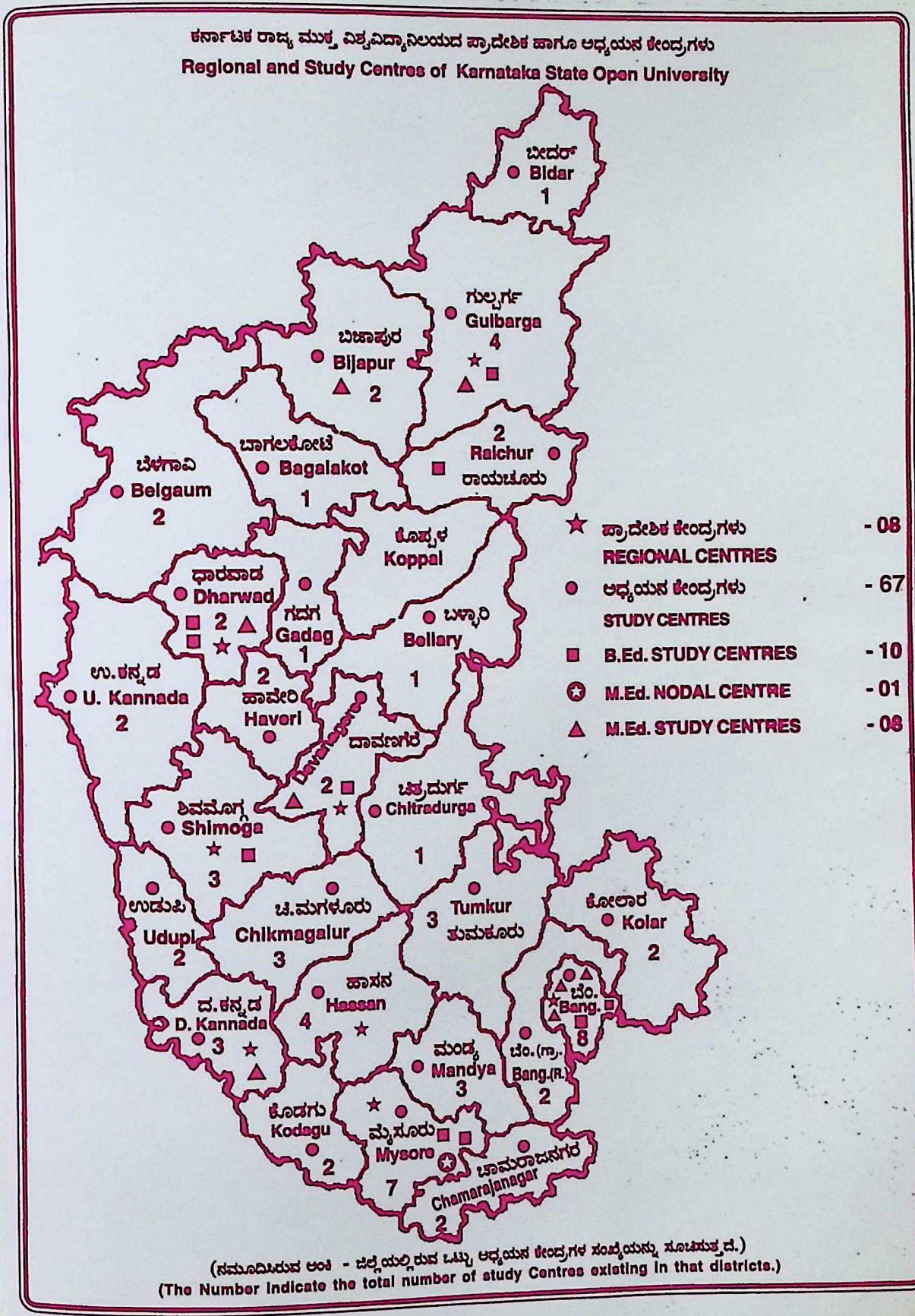

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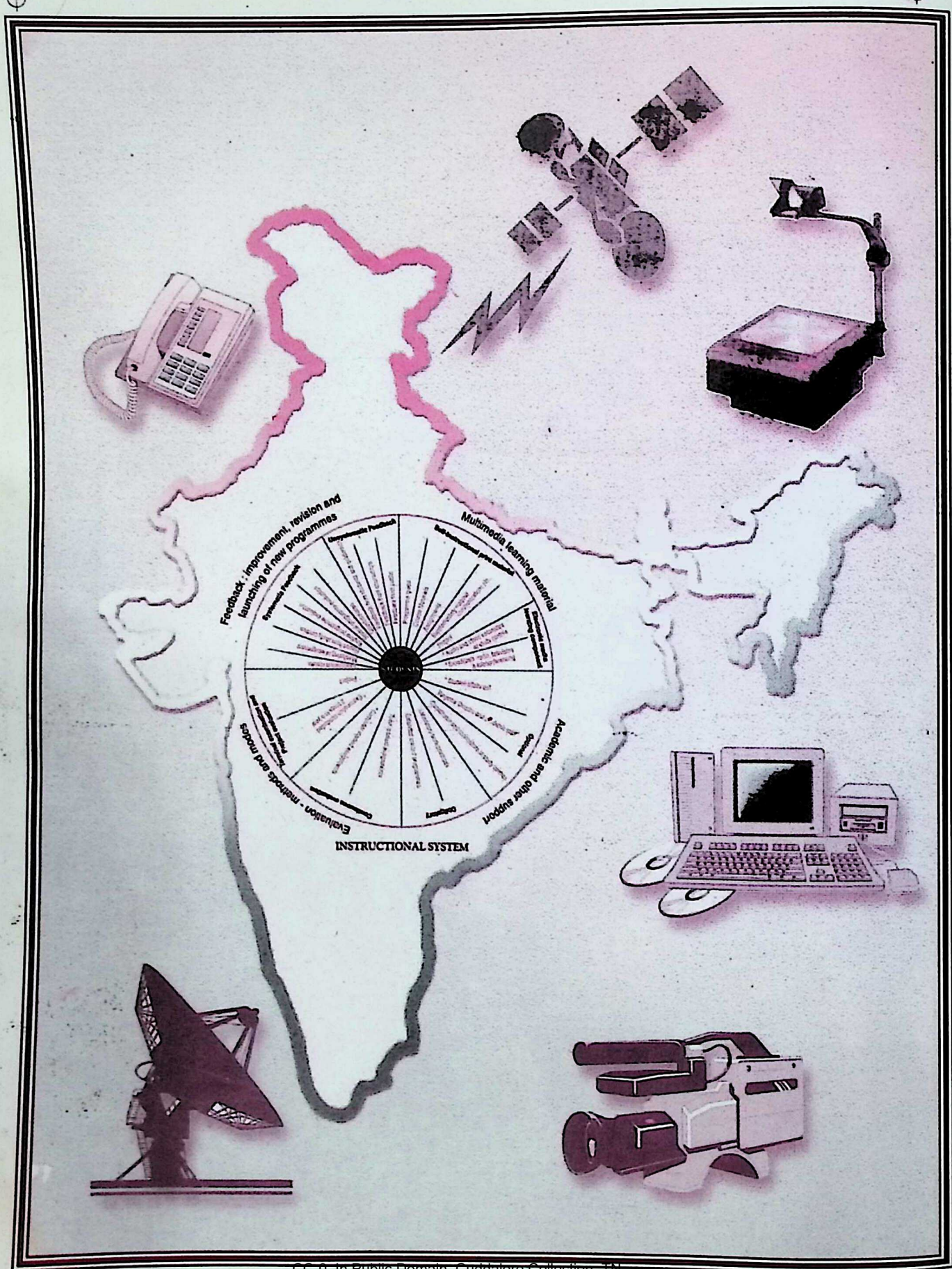
Feedback : improvement, revision and launching of new programmes
Multimedia learning material
Academic and other support
Evaluation - methods and modes
INSTRUCTIONAL SYSTEM

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